

HISTLER'S SOPHISTRIES: THE ANCIENT ARCHITECTURE OF TAXILA, INDIA: SPLIT; A CITY
IN AN APARTMENT: THE CHURCH OF SANTA MARIA DEI MIRACOLI IN
VENICE: PERSIAN ART IN LONDON

ART AND ARCHAEOLOGY



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ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

Published by THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON,

AFFILIATED WITH THE
ARCHAEOLOGICAL INSTITUTE OF AMERICA

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XXXII

SEPTEMBER, 1931

NUMBER 3

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Advertisements should be sent to the Advertising Manager, Art and Archaeology, The Architects Building, 1800 E Street, N. W., Washington, D. C.

Entered at the Post Office at Washington, D. C., as second-class mail matter. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized September 7, 1918.

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THE THAMES IN ICE.

Courtesy of the Freer Gallery of Art.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXXII

SEPTEMBER, 1931

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WHISTLER'S SOPHISTRIES

By WILLIAM HOWE DOWNES

IN 1885 Whistler delivered a lecture in London in which he gave to the world his ideas about art. At once there arose a chorus of fervent approbation from the art for art school. Here at last was the appointed and inerrant preacher of the only true doctrine. He did not mince matters, but with the oracular tone of final authority laid down the law. The pronouncement had all the unanswerable character of a decision by the United States Supreme Court. It sounded so much like a sort of aesthetic Last Judgment that most of the artists and many laymen were overawed by it and held their peace. What happened to Algernon Charles Swinburne and Oscar Wilde was not calculated to encourage others to take up the gauntlet.

A half-truth is like a white lie, inasmuch as it may give the wrong impression without the intention of deception. In some cases it is not less harmful than a downright falsehood. Whistler plainly wished to have it

understood not only that he spoke as one having authority, but that the artist and the artist only could understand art; all others were mere outsiders and had no right to speak. Virtually he had the assurance to set up a permanent class of autocrats who were to exercise absolute sway in the realm of art, while the people were to have nothing to say in the matter. Artists were to work for their own pleasure and that of their peers, that is, their professional colleagues; the rest of the world was of no account. This, broadly, was the gist of his doctrine, promulgated with a fine flourish of rhetorical trumpets, and followed up by divers coruscating epigrams at the expense of Mr. Ruskin and his ilk. The eager promptitude with which this fabric of sophistry was swallowed by a considerable number of artists was astonishing. Few appeared to suspect that the Ten O'Clock lecture was the artful Whistler's apology for his own art, a special plea, and a misleading mass of half-truths.

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The theory of art for art, to be sure, was not new; it had been proclaimed before Whistler was born; but in general it had been put forward subject to important reservations, whereas he took it literally and without any qualifications whatever. "*Cette théorie de l'art pour l'art*," wrote Louis Gillet, "*qu'il a trouvé chez nous, et qui à chez nos peintres de sérieux contre-poids, il l'a prise à la lettre, et il en est venu à haïr la nature.*"



CHELSEA SHOPS.

Courtesy of the Freer Gallery of Art.

"Listen!" he cried. "There never was an artistic period. There never was an artistic nation." That there is a measure of truth in these statements no one will deny. The opposite, also, would be about fifty per cent true. Was Einstein's theory of relativity unknown in 1885? The strongest point in Mr. Swinburne's *Fortnightly Review* article (1888) was the paragraph in which he pointed out that there had been times when the general standard of taste and judgment was so much higher than at other times, that such periods might be justly called artistic. On the other hand he acknowledged

that there was never a period in which all men were either artists or good judges of art; nobody had ever thought so. The poet was unceremoniously excommunicated for this venial offense.

Let the reader consult the passage in which Whistler quotes the aphorism, "one touch of nature makes the whole world kin", and thereupon proceeds to expound the meaning of it. He says:

"This one chord that vibrates with all, . . . this one unspoken sympathy

that pervades humanity, is—Vulgarity! Vulgarity—under whose fascinating influence the many have elbowed the few, and the gentle circle of art swarms with the intoxicated mob of mediocrity. . . ."

This note of superiority is frequently struck. It reminds one of the lines in a Gilbert and Sullivan operetta: "Bow down, ye lower middle classes." While it is not uncommon for a prominent personage to feel an overpowering sense of his own superiority, we shall have to seek far to find a more arrogant proclamation of it in a public address. Whistler, however, systematically ex-

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ploited his own egotism; he was fond of flaunting it in the faces of the ignoble mob; deliberately capitalising his rapturous self-conceit. It is not without significance that it was the peacock which provided him with the motive for his most celebrated decoration.

That beauty is its own excuse for being, and requires no adventitious adjuncts—well and good. But Whistler's formula went much farther. He would have it that art is "selfishly occupied with her own perfection only". Ringing the changes on this theme, he satirized the Ruskinian school of critics in mordant epigrams. "Humanity takes the place of art, and God's creations are excused by their usefulness. Beauty is confounded with virtue, and, before a work of art, it is asked: 'What good shall it do?'" Whistler was never more himself than in this attitude of lofty contempt; he was never more exuberant in his scorn than when some stupid art critic laid himself open to one of these merciless castigations which make up the bulk of that lamentable volume, *The Gentle Art of Making Enemies*.

It would be unjust to say that Whistler's creed excluded all emotion, but it is evident from his own words that he deemed religion, pity, love and patriotism alien to the art he practised. This was characteristic, for he never had the wisdom to stop short of extremes. He carried his detestation of so-called literary subjects to an insensate point. Such a narrowing of the field of art would have banished two-thirds of the masterpieces of Raphael, Rembrandt, Titian and Delacroix. No doubt Whistler was betrayed into this untenable position by the thought of the multiplicity of badly painted pictures of grand subjects, the countless number of bad paintings in-

tended to set forth all manner of public and private virtues. An art which would deliberately ignore the finer feelings of human beings, faith, hope and love, ethics, history, legend—all that makes life worth living—involves a foolish abandonment of rich sources of



Courtesy of the Freer Gallery of Art.

THE PRINCESS FROM THE LAND OF PORCELAIN.

inspiration and interest. It is hard to believe that this is what Whistler really meant to advocate. A theory which proceeds by exclusions and negations, until it ends by separating art from life and nature, reducing it to a system of pattern, tone, or what-not, is little

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more than dilletantism elevated to the dignity of a cult. A standard of taste which is composed of dilutions and attenuations, an affair of sensitive shrinking from the brutality of daylight and crude actuality, of contempt for cloudless skies, bright noonday, and "foolish sunsets", amounts to a mania.

We are not now considering Whistler's pictures, but his theories. He often rose above the level of his philosophy, as men happily do. In his *Miss Alexander*, his *Little White Girl*, the famous portrait of his mother, the *Westminster Bridge*, the *Music Room*, and the *Fur Jacket*, to mention but a few of his best works, he showed himself vastly superior to the strict letter of his own law. His law was too negative; his commandments, like those of an older lawgiver, began with "thou shalt not". But when it came to the pinch, Whistler found he had something in him that demanded expression and yet was not among those things mentioned in his *Ten O'Clock*. This something, added to his design, color and style, was what makes his pictures what they are. It was feeling. Without it, he would not have been worth talking about. How much better than their creeds men are!

His disdain for nature was freely expressed in his lecture, but it is possible that it was not as thorough-going as a literal interpretation of his language would make it appear. What he said on this point was:

"To say to the painter that Nature is to be taken as she is, is to say to the player that he may sit on the piano. . . . That Nature is always right, is an assertion, artistically, as untrue, as it is one whose truth is universally taken for granted. . . . Nature is very rarely right, to such an extent even, that it might almost be said that Nature is usually wrong: that is to say, the con-

dition of things that shall bring about the perfection of harmony worthy a picture is rare, and not common at all. . . . Seldom does Nature succeed in producing a picture."

This sounds disrespectful, to say the least, and, from all that we know about Whistler, it may be assumed that he

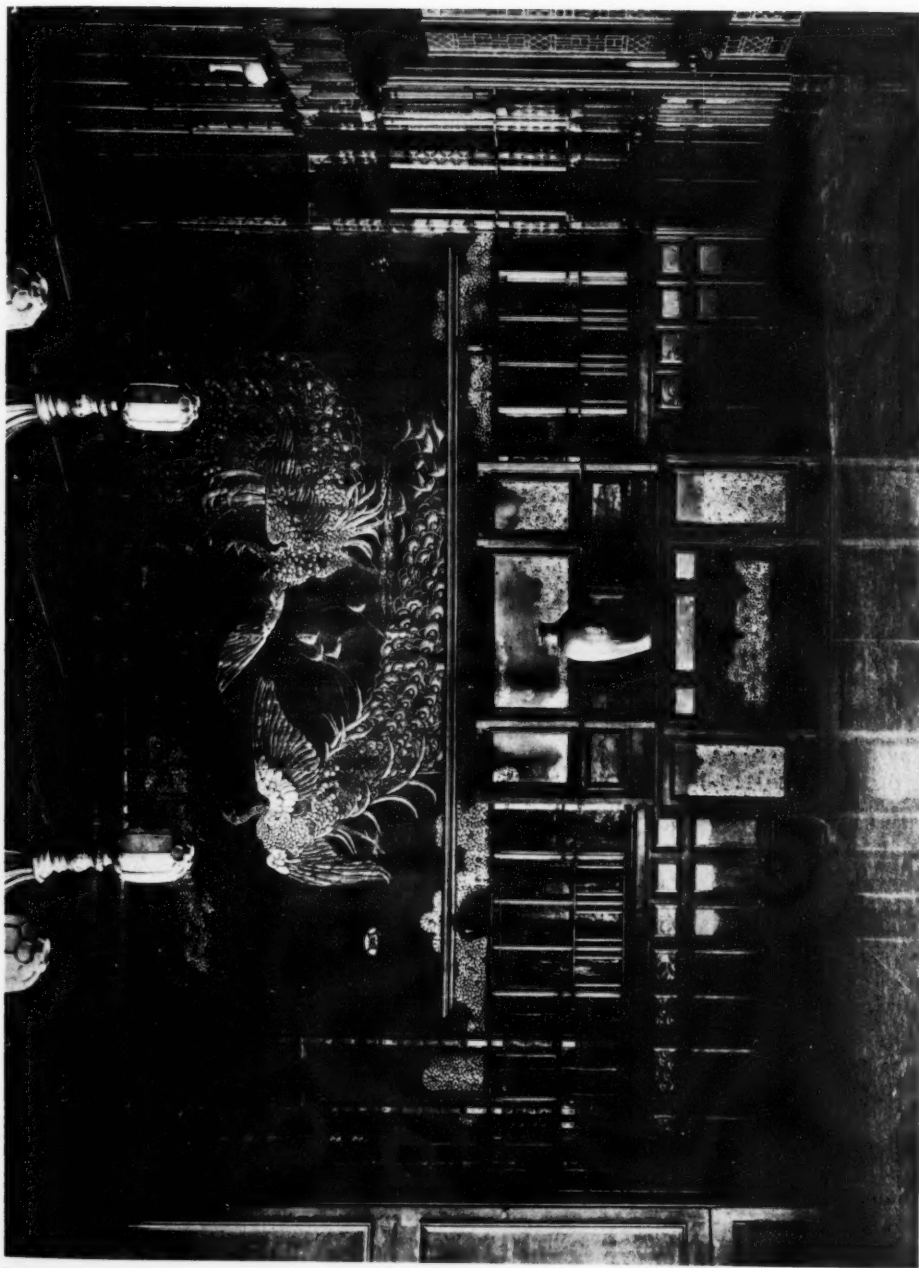


Courtesy of the Freer Gallery of Art.

THE MUSIC ROOM.

did not entertain any tender scruples about shocking the nature-lovers in his audience; quite the contrary. However, when we come to examine his point of view, it is evident that what he meant to say was something like this:

"Subjects fit for pictures by me are rare. The condition of things that shall bring about the kind of effects that I care for is not common. So



Courtesy of the Free Gallery of Art.

SOUTH END OF THE PEACOCK ROOM (1876-1877). OIL COLOR AND GOLD ON LEATHER AND WOOD.

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seldom does Nature succeed in producing a Whistlerian symphony."

That this is virtually what was in his subconscious mind is further proved by the complete applicability to his own nocturnes of the famous passage which follows:

"And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairy-land is before us,—then the wayfarer hastens home; the working man and the cultured one, the wise man and the one of pleasure, cease to understand, as they have ceased to see, and Nature, who, for once, has sung in

tune, sings her exquisite song to the artist alone, her son and her master,—her son in that he loves her, her master in that he knows her."

This passage has been warmly extolled and extensively quoted. It is, in effect, an excellent description of the motive for one of the nocturnes. Observe that it does not apply to a subject by or for Ruysdael, Hobbema, Canaletto, Courbet, Corot, Rousseau, and a score of other landscape painters, to whom Nature—shall we say—sings quite different and presumably inferior tunes, in a key not to Mr. Whistler's rarified taste. So the condescending remark about Nature, "*for once*", singing in tune, may be set down as one of those things that a modest man might have preferred to put otherwise. It is also an ingenuous admission that the son and master referred to is none other than himself.

Far be it from us to find fault with an eminent and gifted man for admiring his own productions with so much ardor. The zest with which he contemplates the perfection of his handiwork is perhaps natural and human. The nocturnes, slight as some of them are, are poetic and beautiful things. On the other hand, they are not, for all their excellence, the only poetic and beautiful paintings in the world, nor is there anything especially or supremely sacred about the effects of light and color with which they deal. Is it not, then, all things considered, a piece of characteristic presumption to speak of Nature in this patronizing tone as having, "*for once*", sung in tune? Has not excess of zeal on behalf of his personal viewpoint again betrayed the artist into promulgating a sophistry? Note his inconsistency. Nature, the same Nature which is so rarely right, which is almost always wrong, does,



Courtesy of the Freer Gallery of Art.

THE DOORWAY.

FROM A SET OF TWELVE ETCHINGS ON VENICE.

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after all, sometimes, sing in tune, that is, when her mood corresponds with Mr. Whistler's preferences and abilities. How easy it is to pat her on the back when she adapts herself to one's palette and pictorial purpose, and how very human it is to ignore the innumerable different phases of her harmony and majesty which have appealed to other men of mark and likelihood.

It was as long ago as 1877 that Mr. Ruskin, in a moment of exasperation, allowed himself to write and publish the historic libel that became the cause of the celebrated case of Whistler *versus* Ruskin. What he wrote and published was a flagrant provocation and an unpardonable violation of the ethics of criticism. Some commentators have insinuated that Whistler's main reason for bringing suit was his well-known thirst for publicity. Be this as it may, it is unquestionable that it was his duty on this occasion to resort to litigation. It is also to be said that the verdict for the plaintiff, with damages of one farthing, was a very poor joke. Mr. Whistler, when on the witness stand, said:

"I should not disapprove in any way of technical criticism by a man whose whole life is passed in the practice of the science which he criticises; but for the opinion of a man whose life is not so passed I would have as little regard as you would if he expressed an opinion



Courtesy of the Freer Gallery of Art.

PORTRAIT OF WHISTLER'S MOTHER.

on law. . . . I hold that none but an artist can be a competent critic."

After the trial Whistler wrote a pamphlet entitled "Whistler *v.* Ruskin: Art and Art Critics", in which he elaborated his postulate, saying, among other things—

"Over and over again did the attorney-general cry out aloud, in the agony of his cause, 'What is to become of painting if the critics withhold their lash?' As well might he ask what is to become of mathematics under similar circumstances, were they possible. I maintain that two and two to the mathematician would continue to make four, in spite of the whine of the amateur for three or the cry of the critic for five. . . ."

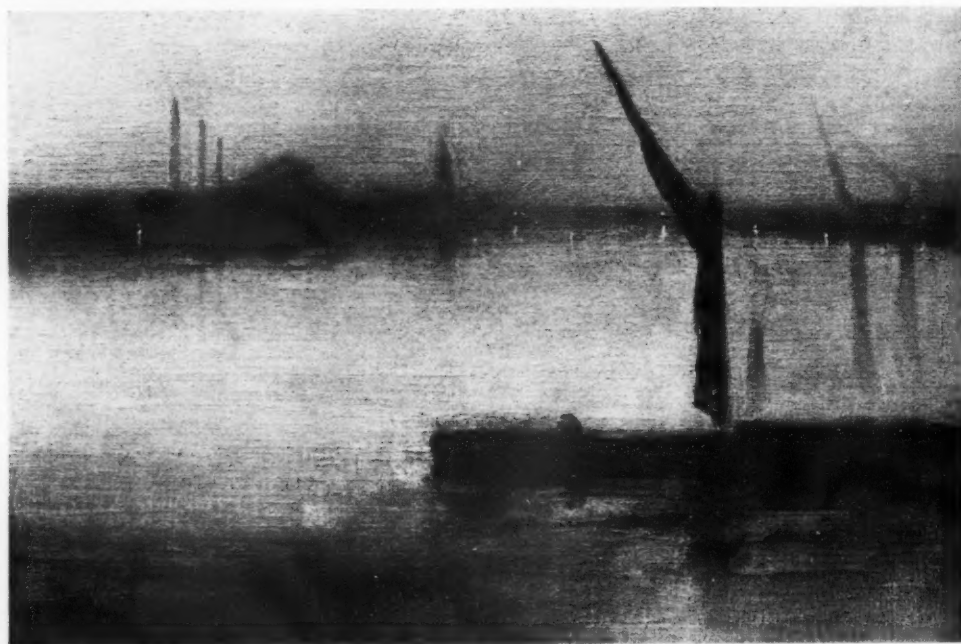
And much more to the same effect. In Whistler's treatment of this question the reader will at once perceive he

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has employed the same kind of sophistry we have already noticed in his Ten O'Clock. With seeming casualness he calls his profession a science. Once that premise is allowed to pass unchallenged, it follows logically enough that there is an analogy between painting and the exact sciences. Consequently, it would be as absurd to permit an ignoramus to comment on the one as

two terms are interchangeable under any circumstances. To compare the art of painting with mathematics is the very height of absurdity. Whistler should have been one of the last painters in the world to invoke the name of science for his vocation.

There is much to be said in favor of technical knowledge as a prerequisite for the critic. Too much knowledge of



BATTERSEA REACH.

Courtesy of the Freer Gallery of Art.

on the other. The witty illustration of the working out of criticism in the hands of imbecile doctrinaires—the “cry of the critic for five”—is certainly an amusing invention. If art were altogether a science and nothing more, an exact science at that, there would be no flaw in the argument. Granting all possible latitude to the term science, however, we are unable to admit that it is synonymous with art, or that the

processes he cannot have. Had Whistler confined himself to a fair statement of the case, there would have been little disposition to dissent; but he was always going too far, claiming too much, and playing to the gallery. He liked to electrify his audience by the brilliancy of his wit, giving a sort of pyrotechnical exhibition, over the preparations for which, we are told, he

(Concluded on Page 87)

THE ANCIENT ARCHITECTURE OF TAXILA, INDIA

By H. E. CROCKER

TAXILA Junction is a station on the main railway line between Peshawar and Rawal Pindi, India, some twenty miles from the latter. The ruins and excavations extend over an area of thirty-five square miles, and include cities, monasteries and stupas, the two latter scattered in profusion throughout the countryside. Good motor roads have been constructed in all directions, and the visitor can find his way without difficulty.

The area known as Taxila really comprises three distinct superposed cities, namely, an original city situated on the Bhir Mound; a later city known as Sirkap; and a third city called Sirsukh.

The date of the foundation of the Bhir Mound city is exceedingly remote. It is conjectured that it was founded from 3000 to 2000 B. C. We learn from ancient writers that the people were highly civilized, and that the city was populous and well governed. The practices of sati (cremation of widows alive) and polygamy were in vogue, and girls who were too poor to be married were exposed for sale in the market place.

At the end of the VIth century B. C., Taxila and the northwest of India was annexed to the Persian Empire, and was regarded as the richest and most populous of the Persian Satrapies. The city enjoyed a great reputation as a university town, and is frequently mentioned in the Buddhist Jatakas.

We learn little more of the history of the place until the arrival of Alexander the Great in 326 B. C. At that time the King, Ambhi, was at war with Porus, and making an alliance with

Alexander, he reinforced his army with a contingent of 5,000 men in the expedition against Porus, who was defeated on the Jhelum. Ambhi was confirmed in his kingdom, and his position was further strengthened by a reconciliation with Porus.

About the end of the IVth century B. C. Chandragupta seized Taxila, There his grandson, Asoka, reigned as Viceroy and afterward as Emperor. Asoka was very partial to the Buddhist religion, and to him was largely due the



EXCAVATIONS AT SIRKAP.

great revival of that faith throughout his Empire, with the erection of numerous monasteries and stupas.

After the death of Asoka in 231 B. C., Taxila was captured by Greek invaders from Bactria, the descendants of the Greek colonists planted there by Alexander the Great. These Greeks were responsible for the establishment of Greek art and culture in northwestern India, and the traces of their activities are plainly distinguishable in the statues and carvings of the period. After a century of Greek rule, however, the city was overrun by a horde of Scy-



VOTIVE STUPAS AT JAULIAN.



BATHING-TANK AND RUINS OF CELLS AT JAULIAN.

thians from Seistan, who had intermarried with the Parthians.

The later city of Sirkap, which is now being excavated, was founded in 175 B. C.

About the first century A. D., the Kushans, a powerful tribe from the northwest borders of China, occupied Bactria, then the Kabul valley, and finally the plains of northern India, wresting Taxila from the Parthians. Their most powerful king, Kaniska, made his winter capital at Peshawar and extended his empire to the borders of Bengal. The third city of Sirsukh was founded about 125 A. D.

In 455 A. D. hordes of White Huns swept into India, carrying fire and sword wherever they went, and overthrew the kingdoms of the Kushans. To them is due the destruction of the buildings and monuments at Taxila.

I spent several days at Taxila, where, through the courtesy of Sir John Marshall, who is carrying out the work of excavation, I was enabled to see all that has been discovered.

We first of all visited the monastery at Jaulian, cut in the side of the hills. The stupa is almost destroyed, only the base remaining. It must have been a stupendous mass of masonry, and was surrounded by a number of votive stupas erected by pilgrims, all elaborately carved. Close by is the monastery, which contains various chambers and a series of cells built round the bathing-tank. The broad walk around the edge of the tank was formerly enclosed within a lofty veranda supported on wooden poles, which stood on large stone bases placed just within the edge of the tank. The roof of the veranda projected over the tank,



MONASTERY CELLS BUILT AROUND THE BATHING-TANK.



GENERAL VIEW OF STUPA.

ART AND ARCHAEOLOGY



ORIGINAL WALL OF RUBBLE.

and thus bore off the rain from the building itself. The roofs and floors of the upper stories were evidently made of wood, to judge by the enormous amount of wood ashes and charred beams that have been found buried in the earth which covered the ruins.

The monasteries of Taxila all appear to have been built on the same plan, and a description of one will apply equally to them all. The masonry discloses four distinct types, which date from the successive periods during which the buildings were constructed.

The first period work consists of large unshaped boulders built into the walls, the intervening spaces filled in with a mass of rubble of various shaped stones in no particular order or design. This is known as the "rubble" pattern.

In the second type, which dates from the 1st century A. D., the large boulders are retained, but instead of the unshaped rubble, they are neatly set in thin slabs of stone almost invariably laid horizontally. This second type is known as the "small diaper".

About the end of the 1st century A. D., a further change was introduced. The boulders used were considerably larger and set closer together, while the stones which filled the interstices were usually thinner and more evenly laid. At the same time small square

or oblong stones were mingled in among the small thin stones. This pattern is known as the "large diaper".

In the course of time the buildings in which the third type of masonry was employed fell into disrepair. Walls collapsed and stones fell down. Nothing was done in the way of repair until the IIIrd, IVth, and Vth centuries A. D., when the work was taken in hand. The debris was smoothed down, levelled off to a height of some four feet above the original floor level, and on this fresh buildings were erected. Yet another style of masonry was employed, which was characterized by the use of ashlar and diaper combined. In the earlier examples a single row of large squared boulders was placed between a single course of ashlar, and the spaces were filled in with small slabs of stone, which were, however, distinctly thicker than those used in the preceding styles. In later examples two or even three courses of ashlar are used. These types of masonry are noticeable in all the buildings which have been excavated at Taxila, and strike a characteristic note in the architecture of the periods.

At the same time there is, throughout, a strong Greek influence both with regard to the buildings and the coins and sculptures, while the monuments erected during the Scytho-Parthian supremacy show strong traces of a clas-



WALL SHOWING THE "LARGE DIAPER" PATTERN.

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sical style of architecture, then becoming fashionable in India. Later on, as we trace the Indian style of art which was gradually making its influence felt in the decorative features of both buildings and sculptures, the Greek elements more than held their own, and it is interesting to note that the stupas of the period were ornamented in the Corinthian order, modified, however, by the addition of Indian motifs. The only temples which have been unearthed were characterized by the presence of Ionic columns and classical mouldings.

Under the supremacy of the Kushans many Buddhist monasteries and stupas were built. During their long stay in the Oxus Valley the Kushans had doubtless absorbed much of the Greek

fence. Traces of the walls can be followed throughout their entire length.

Near the town of Sirsukh the ruins of a temple have been unearthed. It dates from the beginning of the Christian era, but so far no records have been discovered that throw any light on its origin or the nature of the worship celebrated within its shrine. It is built on the plan of a Greek temple, and consists of an inner and outer chamber



THE PORTICO OF THE FIRE TEMPLE NEAR SIRSUKH.



THE BULGED WALL OF SIRSUKH.

ideals from the Greek Colony established there centuries before, and as they spread into the north of India, they introduced Greek conceptions of art and architecture.

The ruins of Sirsukh lie to the north of Sirkap. Little now remains beyond lower portions of the outer walls, which were guarded by bastions at short intervals. These outer walls have a curious feature, seldom encountered, in the form of a circular "bulge" outwards at the base, doubtless added after the walls were built as an additional de-

contained within massive walls and surrounded with cloisters, lighted by large windows. In front of the entrance was a spacious portico, whose roof was supported on gigantic columns of which only the bases now remain.

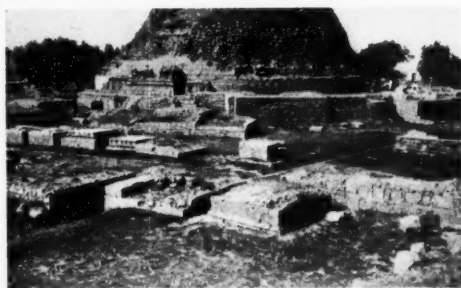
In the rear of the temple a broad flight of steps leads up to the roof, with distinct traces of a further flight to an upper story. Taking into consideration the enormous strength of the supporting walls, and the immense mass of charred beams found within the ruins, one is forced to the conclusion that these stairs really led to the summit of a tower from which the rising and setting sun could be observed. It is considered that the structure was originally a Fire Temple of the Zoroastrians.

At Dharmarjiki, on the further side of the hills—features that intersect the area occupied by the ruins—there

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THE PILGRIMS' WALK ON THE BASE OF THE STUPA.



STUPA AND CHAPELS.



A CHAPEL AT DHARMARJIKI.



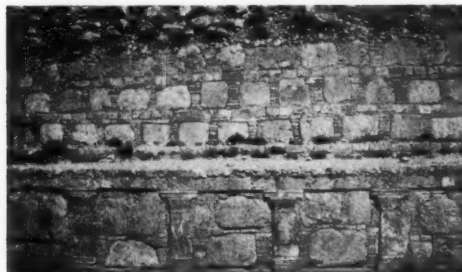
BASE OF STUPA AND SURROUNDING CELLS AT DHARMARJIKI.

stand the remains of a monastery and an enormous stupa which date from the 1st century A. D. The main stupa, which has been badly damaged by treasure-seekers, is surrounded by a number of smaller shrines and stupas. Round the base of the main structure at a height of some five feet from the ground, there runs a walk, originally paved with glass tiles, on which the pilgrims used to walk round the stupa. The number of their perambulations depended on their vows, and amounted to eighteen, or sixty, or even over a hundred times.

This stupa, like all those in the district, was constructed of hard limestone, with the intervening spaces and ornamentation filled in with softer *khanjur* stone. They were originally covered with limestone plaster, and colored.

Making our way over the hills, we reached the ruins of the city of Sirkap, now in process of excavation. It was evidently an extensive place and thickly inhabited. It was built in the form of an oblong, enclosed within rubble walls and intersected by two main streets crossing at right angles. At the south end stood the palace, from which the main street swept through the city to the magnificent northern gate at the opposite end.

The palace is remarkable for a



SHOWING DIAPER PATTERN IN WALL OF STUPA AT DHARMARJIKI.

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massive wall which entirely shuts off the women's quarters from the rest of the building. The city consists of thousands of small houses built of stone, among which are several large plinths, on which stood the temples. The carvings on some of these plinths are most curious, and portray the classical and Indian styles mingled together in the same designs. As yet only a few feet of the top-soil have been removed, and the floors and ground-levels have not yet been reached. The houses had several stories, and many of them were built over underground rooms, which gave them extra height. These underground rooms doubtless served the purpose of a refuge from the heat of the day during the hot weather, and were in the nature of the *sirdaps* used today in Baghdad,

where cooling fountains reduce the temperature considerably. The city now in process of excavation belongs to the early Kushan period, which was built on the ruins of a Scythian city. Underneath that, again, and lowest of all, are the remains of the original Greek city.

The main street, which was wide enough for two chariots to drive abreast, is lined with the fronts of the houses, among which are the frequent plinths of the temples. Side streets and alleys take off at frequent intervals, all at right angles with the main street. Just within the northern wall the excavations have been sunk to the original ground-level, a depth of some twenty-five feet. Great masses of charred remains can be seen embedded in the sides of the excavations together with broken pottery. The traces of the earlier cities can be easily distinguished.

Taxila is a place of vast and absorbing interest, and it is to be hoped that the excavations which are now being actively carried on will reveal further facts of interest regarding the history of the races who built and inhabited the cities, and have long since passed away.



WATER-COLOR BY MRS. MILLER.

TO AN ANCIENT VASE

*Vases whereon bright spirits live,
To ancient times, life, once more give:
They play their pipes, dance and sing;
Bulls by flowery chains they bring.*

*Oh, tell me, did'st naught in that day,
Save dance and sing, eat and play?
Did'st never satyr work or weep,
Or faun have a house to keep?*

*I would that I, in life's swift race,
Might be immortal on a vase:
Like gods and fauns who never die,
On lekythos or amphorae.*

—CAROLYN A. MILLER.



A GENERAL VIEW OF SALONAE, THE ANCIENT CAPITAL.

SPLIT; A CITY IN AN APARTMENT

By CLARENCE AUGUSTUS MANNING

TODAY in the United States everyone is boasting of size. Here is the largest factory, the largest wheat-field, the largest and fastest automobile. We are proud of our apartments, and to be in the height of fashion and modernity, an apartment must have not only spacious halls and many attendants but even a church, in order to assure sobriety and respectability. Yet when we think of Yugoslavia and the coast of the Adriatic Sea, we have one of the oldest and largest apartment houses in the world, the city of Split, or Spalato.

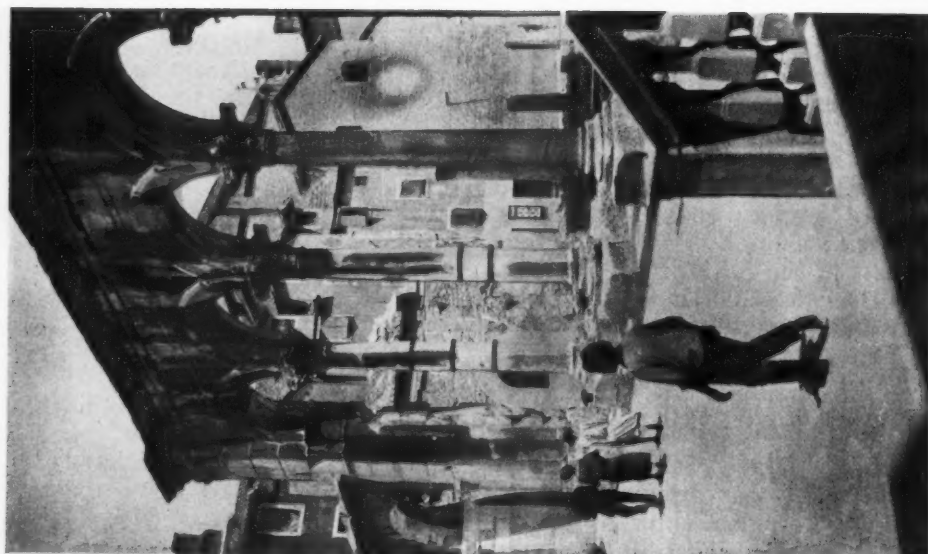
All this sounds like a joke and perhaps it is, but the heart of the city is built within the walls of the palace of Diocletian. These walls still stand. We can walk today around the entire circuit of the old structure, and pass within into the teeming life of a great city. Yet here are hallways open to the sky, and court-yards, narrow and often ill-lighted—we cannot call them

streets, for they are made too narrow for other than pedestrians. From the outside we can see the Roman walls as they were built sixteen hundred years ago, and on top of them the additional stories added in later times. Even two of the original gateways, the Porta Aurea (the Golden Gate) and the Porta Ferrea (the Iron Gate) still survive with their massive towers and portals.

Within the palace is a large central court, surrounded by ruins. These are the result of centuries of decay and of the accelerated work of destruction carried on by man in his zeal to make room for more buildings. In this courtyard stands the Cathedral of Split. Around it are the colonnades and porticos that looked down upon the heart of the palace of the Roman Emperor, and nearby is a broken sphinx brought hither from Egypt, still looking out quizzically over the changes of history and the mysterious future.



THE PORTA AUREA, OR GOLDEN GATE.



AN INTERIOR VIEW OF THE CITY.

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ART AND ARCHAEOLOGY



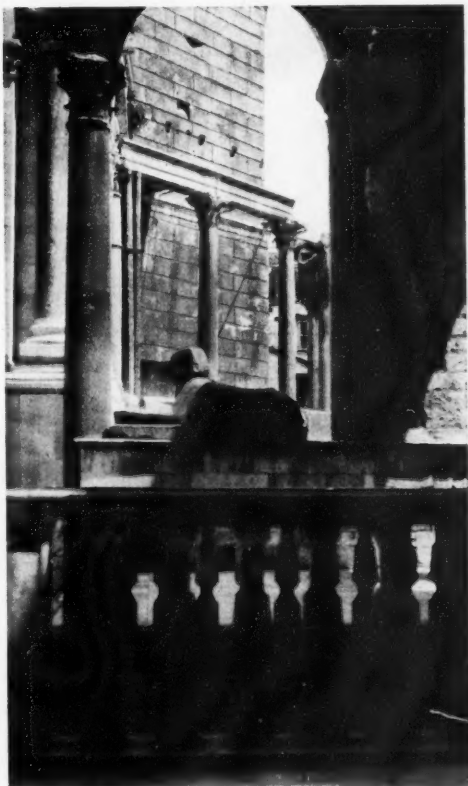
EXTERNAL VIEW OF THE PALACE.

Changes, too, there have been in the past. Split—or, as the ancients called it, Aspalanthos—was a little city of Illyria not far from the ancient capital of Salonae. As such it lived out the dreamy existence of a Roman provincial town. To the capital passed all the men of prominence, the commerce of the day, the political intrigues. Then Diocletian came to the throne. An Illyrian by birth, a native of the country, he had risen by personal power and energy to mastery of the Roman Empire and to unrivalled wealth. Yet unlike many such successful men, he was determined that he would sometime retire, and he kept his word. So in the little village, as it then was, he constructed the huge palace, worthy of a ruling emperor, a superb residence for a monarch in retirement. Hither he

came in 305 and here he spent the last decade of his life.

We can still visualize that period in the life of the palace. Here was movement and activity. The palace was modelled on the camp of the Roman legion with its massive walls, half-fortress and half house of pleasure, and in the central court Diocletian planned an appropriate mausoleum.

A short distance away, a scant hour and a half by foot, are the ruins of Salonae, or Solin as it is called today. The Avars ruined it in 639 and it has never been rebuilt. Basilicas, amphitheatres, baths, cemeteries, all have been excavated, and we see before us a



THE BROKEN SPHINX BROUGHT FROM EGYPT.



BASILICA AT SALONAE.



RUINS AT SALONAE.



DIOCLETIAN'S PALACE FROM THE LAND SIDE.

rather prominent Roman settlement of the late Empire. It is a city of the dead, worthy of study, as are many of those little towns that reflect the union of Roman and of Greek with the Illyrian, the Slav, the Thracian. Nearby are still many sites that have

not been thoroughly excavated and studied, for it is only in recent years that we have come to appreciate the cultural importance of these towns on the border-line of empire, where classic civilization always remained at bottom the alien conqueror.



THE AMPHITHEATRE AT SALONAE.

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A STREET INSIDE THE PALACE.

The palace remained. Spared or shunned by the Avars, because of its position, it rapidly became the chief centre on the coast of the Adriatic between Dubrovnik and Venice. It became the focus of the Croat state that was springing up on the ruins of the Empire, and the same palace now was adapted to the needs of the new rulers. A few of the old families tried to keep up the Roman traditions, but they failed to make any impression upon the Croat population and the memories now of Split are wholly Slavonic.

The mausoleum of Diocletian served

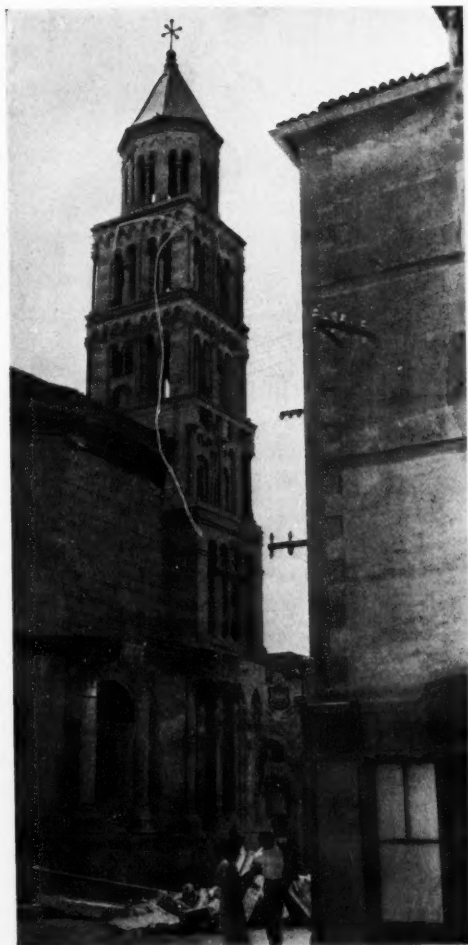
as the nucleus of the Christian cathedral and this was restored and remodelled in the twelfth century, the golden age of the Kingdom of Croatia. The Cathedral is octagonal outside and round within and though it is of small size as cathedrals go, it is well worthy of attention. In the twelfth century a campanile was built nearby and this also was later modernized. Now it rises high over the whole palace and city as if it were a watch-tower giving access to the entire land.

Here in the Cathedral were held councils and councils, as the bishops and archbishops of Croatia sought to main-



ONE OF THE COLONNADES THAT LOOKED DOWN UPON THE PALACE.

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THE CAMPANILE, OR BELL-TOWER, AT SPLIT.

tain the supremacy of the Papacy and the use of the Slavonic language in the Liturgy. There was a long and stubborn struggle before the ecclesiastical authorities in Rome were able to break down the demand for services in the vernacular, and introduce Latin as the normal language of the Church. Only recently there has been erected within the palace a statue of St. Gregory of Knin, one of the most stalwart of the

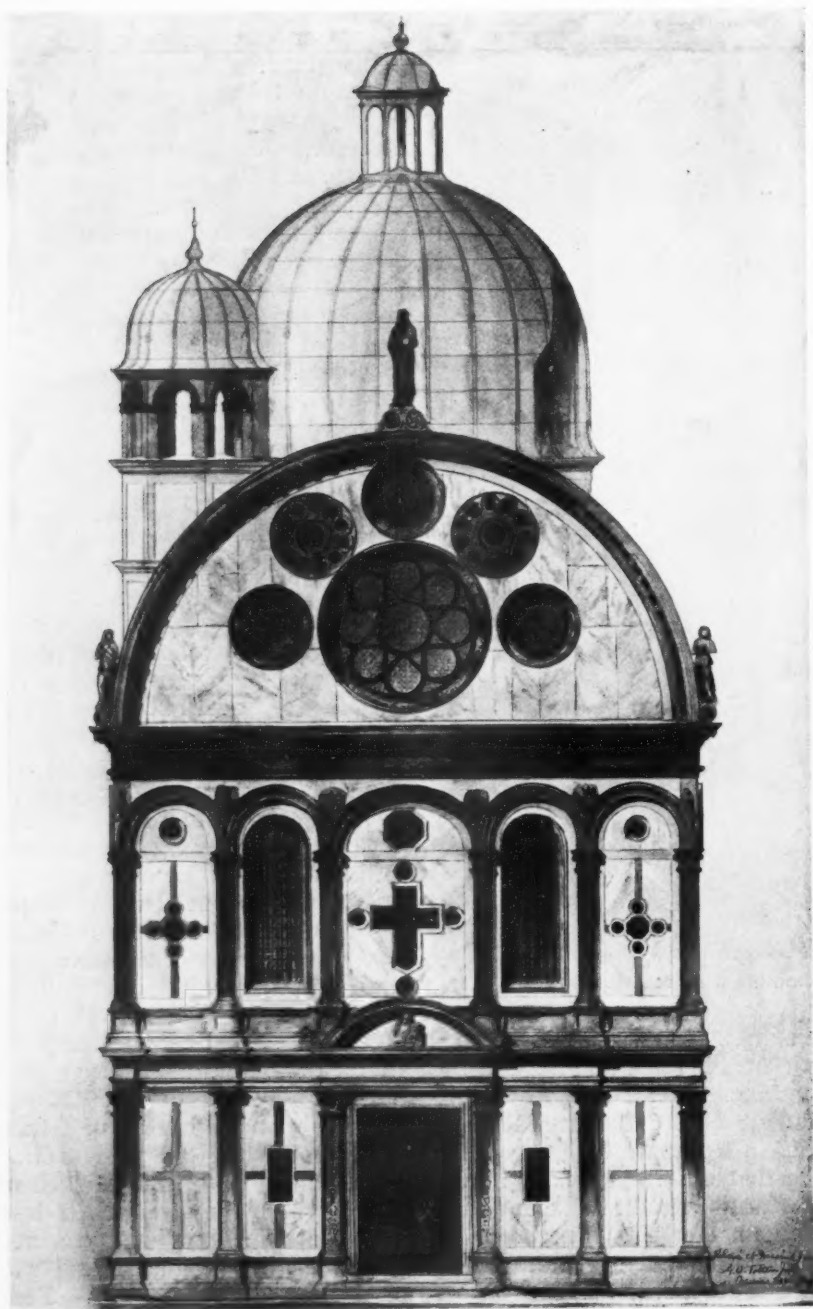
Croatian patriots who sought a Slavonic Liturgy.

In the thirteenth century there came new changes. There had been conferences with the Serbs and the Bosnians, and the people of the other sections of Dalmatia. Now the Hungarians appeared upon the scene. The dynastic affairs of the Croat state become entangled with those of the house of Arpad, and Croatia passed under the rule of the Crown of St. Stephen. Still later Venice, in order to secure what was an important port, succeeded in buying the city and part of the surrounding country from Hungary.

Now it is part of the Kingdom of Yugoslavia, when for the first time the bulk of the Yugoslav population has been brought within one country and only a portion of the Slovenes remains under Italian rule. The palace still dominates the scene. Around it a new city is growing up. New sections of the city are being built. New resorts are coming into being along the Adriatic. New railroads are being constructed. New and more ships are stopping at its wharves, for now Split is becoming the chief seaport of Yugoslavia.

But nothing in the way of progress or of modernity can destroy the majesty and the grandeur of the ancient palace, and whether one sees it from the land or from the sea, it remains a splendid token of the majesty and dignity and military science of Rome. We can never forget that Romulus and Remus were the sons of Mars, and were nourished by the wolf. The Croats have never sought such martial ancestry, but they trace their descent—as do all the Slavs—to peasant rulers interested in agriculture and with few or no traditions of war. Peaceably

(Concluded on Page 96)



THE CHURCH OF SANTA MARIA DEI MIRACOLI IN VENICE.
FRONT ELEVATION.

THE CHURCH OF SANTA MARIA DEI MIRACOLI IN VENICE

By GEORGE OAKLEY TOTTEN, JR.

Illustrations from Line and Wash Drawings by the Author

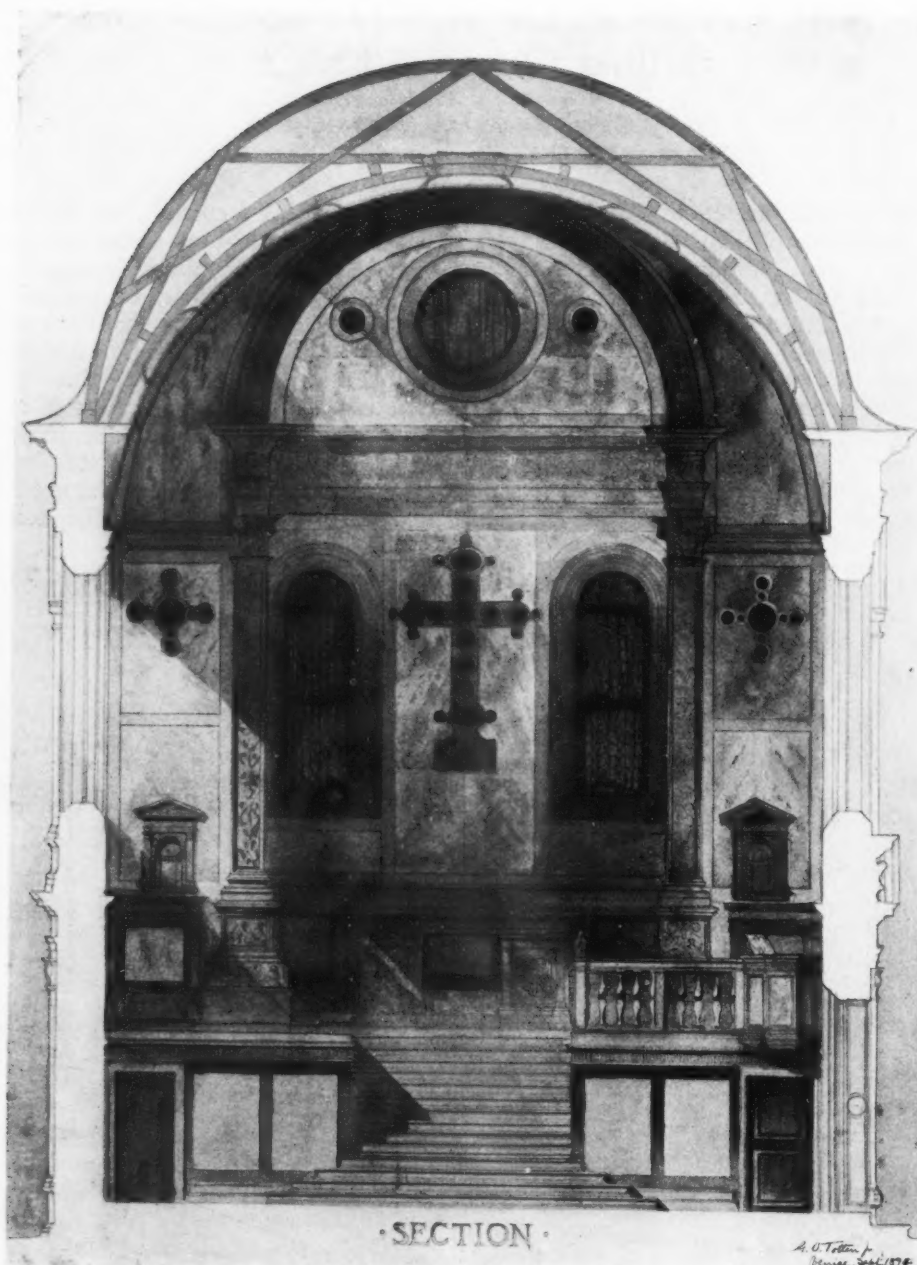
THE little church of Santa Maria dei Miracoli—the authentic work of Pietro Lombardo—is interesting not only for its unusual and peculiar beauty but also as representing a particular phase of art, the result of strange and conflicting forces, the premier Venetian Renaissance, called in honor of the celebrated Lombardi family the "*Architectura lombardesca*".

The influence of the Renaissance began in Florence and Rome; it was

slow in reaching Venice. She did not feel the need of a new style, nor was she accustomed to regard Roman customs or art as superior to her own. Had she not even at this time far more beautiful objects—St. Mark's and the Ducal Palace, for example—than the crumbling and moldering relics of antiquity? What need had she in her eastern splendor and luxury for cold and hard rules of art? Had she not for centuries been mistress of the seas?



THE SCULPTURAL DETAILS IN THE CHURCH OF SANTA MARIA DEI MIRACOLI ARE WORTHY OF CAREFUL STUDY.



SECTION

SHOWING THE CHURCH INTERIOR.

A. U. Totten Jr.
Desig. Sep 1879

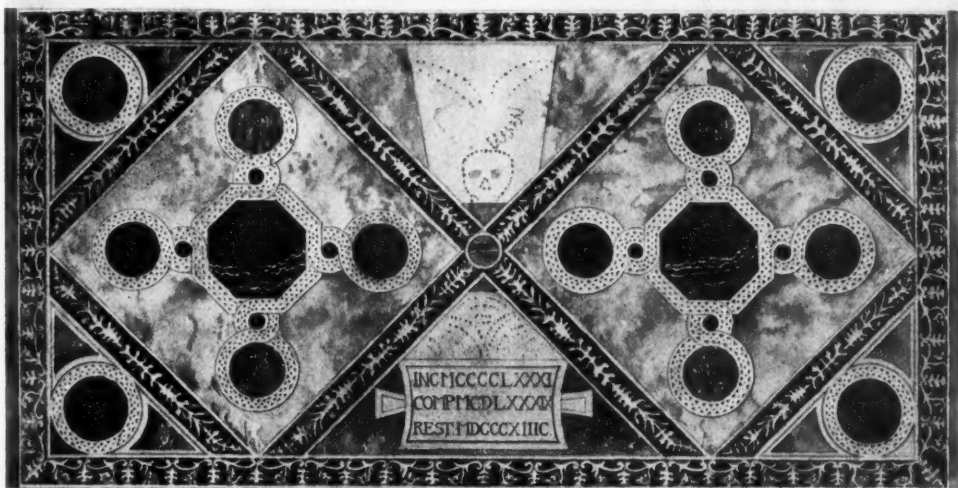
ART AND ARCHAEOLOGY

Had not her citizens built rich and beautiful palaces?

Nevertheless the Renaissance spirit grew, and even Venice, although with reluctance, had to open her doors to the new movement. But so strong had the Gothic influence been, molded and modeled in her hands into an individual style, so lasting the Byzantine traditions, there is little wonder that this

result of practical considerations and was undoubtedly due to the shape of the site and the nature of the soil.

The plan is indeed unique and recalls the basilica type. The long, simple nave, without transepts, terminates in a square apse. The eastern end of the nave is elevated to form a chancel, thus serving the double purpose of shortening the overlong nave and affording



• MOSAIQUE DU CHŒUR •

Geo. C. C. Totten Jr.

new intrusion from the south was reluctantly admitted and then not half understood.

Under these varying circumstances was erected the church of Santa Maria dei Miracoli, Gothic and Byzantine in form, Renaissance in detail, and sculptural withal.

The Gothic influence is more felt in it than seen, while Byzantine motives abound; yet little, if any, tradition is shown in the plan. It is rather the

a space for a presbytery below. It also affords a more elegant termination to the rear of the church and carries the eye to the low dome that covers the apse. This is in masonry, while the barrel vault of the nave is in wood only. The effect of its deep coffers filled with paintings of the saints is exceedingly rich.

The walls, lavishly incrustated with marbles from Greece and various parts of Italy are treated in simple but

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THE STATUE OF TULLIO LOMBARDO, ONE OF THE BEAUTIFUL DECORATIONS TO BE FOUND IN THE CHURCH.

effective panels. The windows, however, arranged to suit the exterior treatment, unfortunately bear no relation to the motives of the ceiling above.

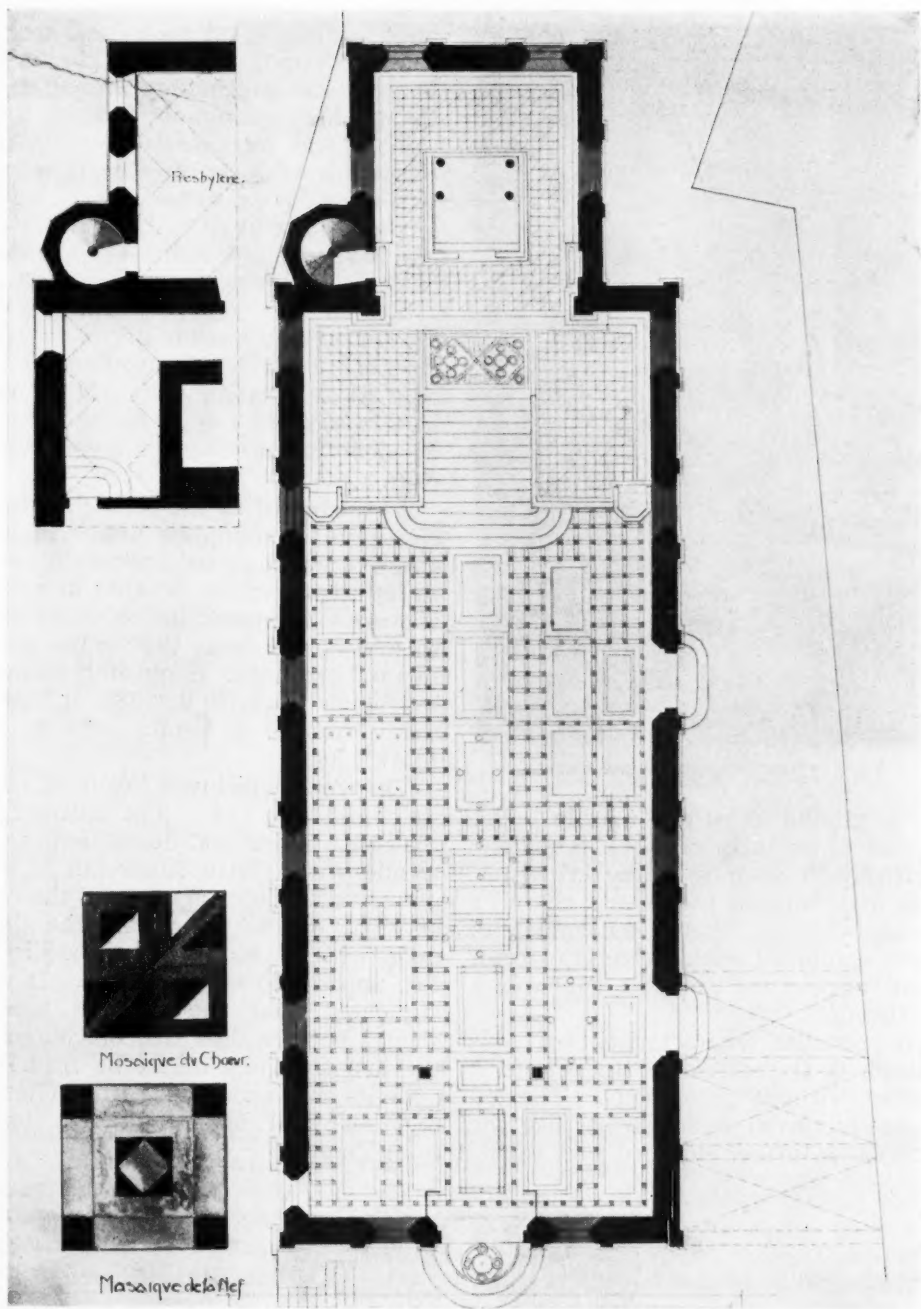
The sculptural details of this interior are worthy of the most careful study. To quote Eugene Muntz: "Decorators, above everything else the Lombardi, attain the zenith of their triumph in the sculptures of the church of Santa Maria dei Miracoli. Throughout the building, the doors, windows, piers, capitals, galleries and walls disappear, as it were, under the figures of saints, of putti, of sirens, of lizards, of cocks, of ornaments of every description. The

sculpture is like the work of the goldsmith, with as much grace as originality and above all with a spontaneity, a freshness, a perfume of earth which makes them like the budding of spring, like the most exuberant of poems cut in stone, of this fortunate epoch. The authors—interpreters of the Fantasy, interpreters of the Gothic style—evidently believe in the fantastic figures which they evoke; for example, the sirens which they have placed upon the bases of the piers are fashioned after the famous nymphs of the Queen of the Sea. If, by their profusion, these sculptures recall those of the temple of Malatesta, at Rimini, how much they excell them by their originality, their abandon, their suavity! It is the eternal contest between the Florentine and the Venetian schools, the school of the draftsman and the school of the poet."

Particularly worthy of study in point of color is the rich and sumptuous mosaic on the floor of the chancel before the high altar. This is an inlay of porphyry and various costly stones



·STALLE·



A DRAWING SHOWING GENERAL PLAN.

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VIEW OF THE INTERIOR OF THE CHURCH.

in a ground of white marble. The border is an inlay of black cement.

Although open to many criticisms, this little interior possesses a charm, a certain delicacy, even a meagreness of form combined with richness of color that suggests the exquisite figures of a Botticelli.

A peculiar characteristic of this church is its extreme flatness. It is almost without projections. The exterior, incrustated with marbles like the interior, is further enriched with super-

imposed orders, yet even these are but thin and pinning pilasters. The darker limestone in which they are cut gives them some appearance of strength.

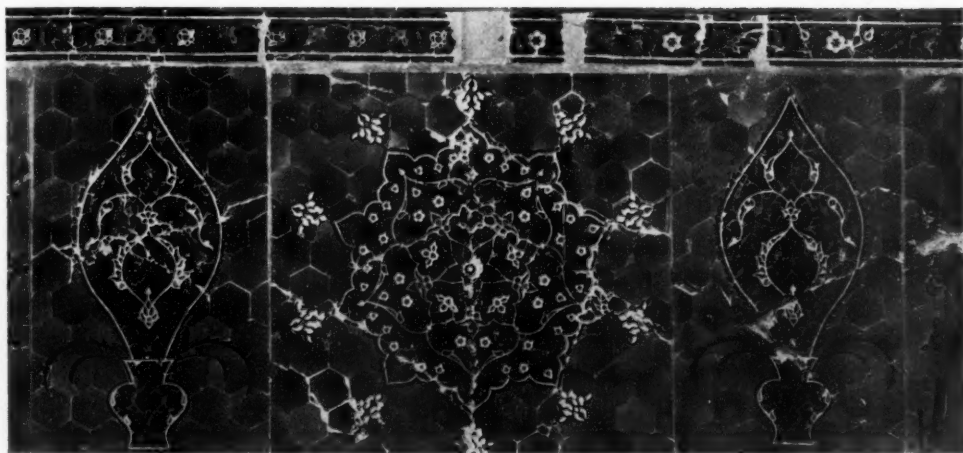
The great semicircular pediment of the façade with its three windows and two inlaid discs does not form so happy a composition as one might wish. The two windows and door below compose better.

The circular pediment expresses the internal arrangement of the nave. This, together with the dome of unmistakable Eastern origin and inspired perhaps directly by St. Mark's, gives a decidedly Byzantine character to the church.

As unstudied as the façade seems in elevation, it composes better in perspective. Color, too, naturally adds to its attractiveness, so that in reality it bears a charm and individuality hard to understand from the simple architectural drawings. Exquisitely restored by Signor Paoletti in 1887, it stands today second in Venice only to St. Mark's itself.

The work, which was begun in 1481, was finished in 1489. The contract for the construction and decoration of the façade with Pietro Lombardi is still preserved. Pietro agreed for the sum of 1,000 ducats to execute the three doors with the sculptures of the Virgin, two angels and two prophets. It was stipulated that the marbles needed should be furnished free of charge to the artist. They might be from the quarries of Carrara and from Greece, together with black and red stones from Verona.





SECTION OF A WALL, MADE IN MOSAIC FAIENCE. FROM CENTRAL PERSIA, XVTH CENTURY.

PERSIAN ART IN LONDON

By WILLIAM LOFTUS HARE

WITHOUT doubt the outstanding artistic event of the past winter's season in London was the International Exhibition of Persian Art held at the Royal Academy from January 7 to March 7. The popularity of the exhibition was attested by a number of facts, the first of which was the large attendance of the general public, many of whom might have been expected to regard such a display as somewhat exclusive. The managing committee was much helped by the wide publicity given in the general press, by educational lectures delivered by experts at schools and colleges, and by wireless talks; while the art journals were aflame with color for three or four months. Behind all this lies good management, enthusiasm, and the distinguished patronage of his Majesty the King, the Shah of Persia, and several governments, institutions and private collectors.

A few months ago Persia was a far country lying somewhere in Asia noted for its ruins, its carpets, its oil, and a faintly remembered visit of the Shah during the Victorian Age. Now, I venture to say, as the result of this exhibition, Persia has become familiar and beloved by many thousands of our people who formerly could not have answered two questions about the land accurately.

One special feature of the exhibition was its excellent arrangement, which gave an unexpected ease to the visitors. Burlington House is known to many as the scene of an annual pilgrimage of social and artistic duty, accompanied by boredom and fatigue. It never seemed possible to see all the pictures or visit all the galleries. The Royal Academy catalogue was an endless list of names, and the walls a vast acreage of frames some of which could be seen over the shoulders of pushful

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and shortsighted spectators; to sit down, if it were possible, was to be lost.

The Persian Exhibition was different: at once, on entering the rooms, was seen a wonderful display of color and design from huge carpets which hung from the ceiling's edge, as well as sculptures, textiles, armor, paintings, dadoes and *mihirabs*. On the floor in

the lily pond, only to find its surface hard black glass. For relief from the magnificent, the great, the overwhelming, people turned to the precious jewels, the beautiful pottery, the lovely tiles and to the thing that touches the human heart more closely—the book and its pictures. Of these there were scores, from great Qurans to primi-

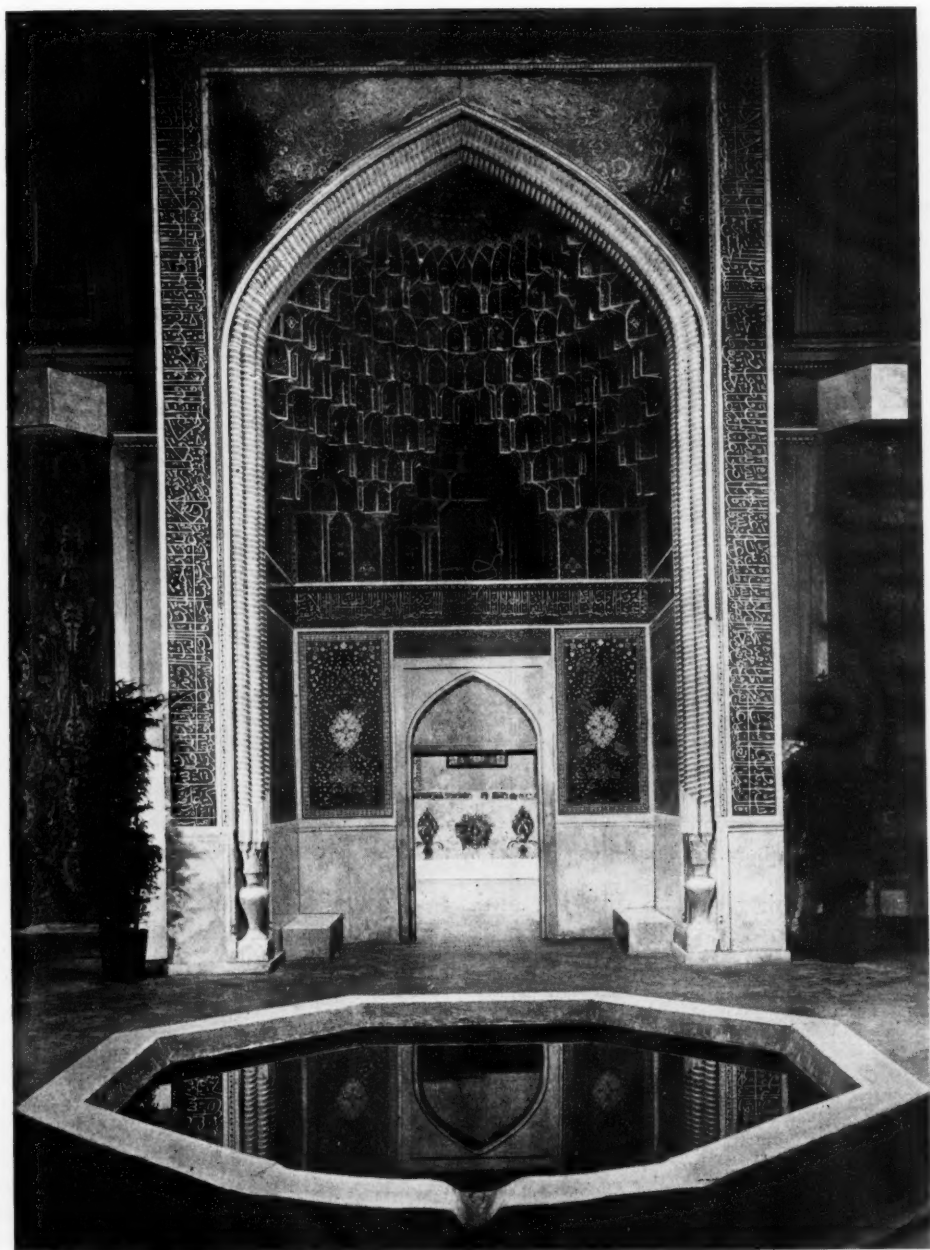


GALLERY III AT BURLINGTON HOUSE CONTAINING THE GREAT CARPET FROM THE MAUSOLEUM OF SHAH ABBAS I, AT QUM.

gallery No. III, was an eight-sided carpet from the Tomb of Shah Abbas I, at Qum, around which daily stood a crowd of reverent spectators; while on the opposite side of the Central Hall visitors approached the splendid model of the portal of Musjid-i-Shah at Ispahan in the mood appropriate to the entrance of a great cathedral. Children bent to dip their fingers in the water of

tive picture-books and the minute triumphs of the famous artists of Islamic Persia.

Such in general was the feast for the eye, reflection for the mind, and bewildering novelty to the uninformed. And when all had been seen and something learned, there was left a pleasure tinged with sadness that so much belongs to the past, is dead, or has



MODEL OF THE PORTAL OF MUSJID-I-SHAH. GARDEN-CARPET PANELS FLANK THE DOOR. IN THE DISTANCE IS SEEN THE FAIENCE PANEL FROM THE PENNSYLVANIA MUSEUM.

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been wantonly destroyed by the historical vicissitudes through which the Persian people have passed in their twenty-five centuries of endurance.

This thought leads me to a closer inspection of my theme. For the purposes of this journal, the art and archaeology represented at Burlington House would have been of sufficient relevance. But some background is needed by the student who would grasp

Cyrus the Great founded the Old Persian Empire by the incorporation of Media, Assyria and Babylonia. This dynasty ruled until it was conquered by Alexander in 330 B. C., when "Persia" ceased to be for four and a half centuries, and became "Parthia". In A. D. 226 the home of Sasan rose to power under Ardeshir, and Persia became herself once more, until she was conquered outright by the Arabs in the



BEGGAR'S BOWL (KASHKUL), OF WATERED STEEL, INLAID WITH GOLD. XVIIITH CENTURY.

the full meaning of the display; and this can be supplied by history alone.

Persia, as a political and geographical unit, lies between Afghanistan, Iraq and Turkey. North and south are Soviet Russia and the sea. But Persia, as a cultural entity, formerly leaped these bounds and extended from Turkestan to Asia Minor and Syria, including Afghanistan and a great part of India. More recently, she touched the shores of the Ægean Sea and the waters of the Nile.

Persian history properly begins with the house of Hakhamanish, a ruler in Bactria; his more famous descendant

middle of the seventh century and incorporated in the new polity of Islam. First Damascus, then Baghdad, became the cultural centre of the Caliphate. Meanwhile, political power shifted from place to place. A Persian revival took place at Samarkand and Bokhara in A. D. 874, while Turkish rulers sat at Ghazna in Afghanistan from 962 to 1186; at Khiva from 1077 to 1220. Turkish Seljuks settled at Rayy near the Caspian, and holding all Persia for a hundred years, extended their empire from Turkestan to Asia Minor and Egypt.

Following the Turks came the Mon-

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BRONZE EWER OF SASSANIAN DESIGN.

gols. They ruled Persia from 1258 to 1336, after great destruction of towns and massacre of peoples. Again they came under Tamerlane in 1369 and remained until 1500, when a truly Persian house, the Safavids, made their capital at Tabriz near the western frontier. The great Shah Abbas I ruled from Ispahan, which he laid out in a wonderful way. Afghans, Kurds and Turks held power from 1722 to 1926, when the present ruler, Riza Shah Pahlavi, came to the throne.

The foregoing paragraphs alone will suggest to the reader the variety and complexity of problems in art and archaeology which beset the path alike of student and expert. Nevertheless, the late exhibition has done much to present a tentative conspectus of the vast material. An attempt was made

to arrange the exhibits somewhat in historical sequence but this was not directly obvious to the eye, except in the case of objects belonging to the Old Persian Empire. Here bas-reliefs from the Louvre took us back to the palace of Darius at Susa. The painted and glazed brickwork, in its turn, pointed back to Assyrian models which enabled us to realize that some early Persian art was derived from exterior sources. Objects to which dates are attributed as distant as the third millennium B. C. though found at Susa and Niharand in Persian territory, can hardly belong to Persian art. The same remark applied to the Luristan bronzes, of which there were many examples in Gallery No. 1. No date is suggested in the catalogue, but the specialists have raised a fine discussion on their origin, and Professor Minorsky proposes three alternatives: they can be due to early Indo-European infil-



BRONZE CANDLESTICK INLAID WITH SILVER AND GOLD. XIIITH CENTURY.

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trations or are the product of local Kassite culture, or they may belong to later Median art. The Kassites, coming from what is now Luristan, established themselves as rulers of Babylon in 1800 B. C. They were replaced there by the Assyrians and, in their home country, by the Medes.

The general favorite in No. 1 gallery was the pretty winged goat, safely caged in glass, coming from Susa in the Vth century, via Berlin. The Seleucid period had a silver bowl with gilt ornamentation in the same case, and the Parthian a single representative in a bronze statuette supposed to be the Goddess Anahit.

Gallery II, as might have been expected, contained some interesting Sassanian relics; also there were some of the early Muslim period showing Sassanian influences. This of course is natural. Indeed, the Arabs brought little or no artistic culture with them, and what was found by them, and continued under their patronage, was for a long time necessarily of Sassanian craftsmanship. An ewer in case 74A was an example of this numerous class. Many objects of Sassanian design were Moslemized by the addition of Cufic and Naskh inscriptions which increased their decorative beauty.

The exhibition was very rich in pottery of all periods and I do not mention any object in particular, from embarrassment of riches and shortness of space. The illustrations must suffice. Silk tissues were there from the sixth century onwards which for beauty of design and harmony of color are a challenge to modern productions. In this display the Seljuks joined with their highly decorative patterns.

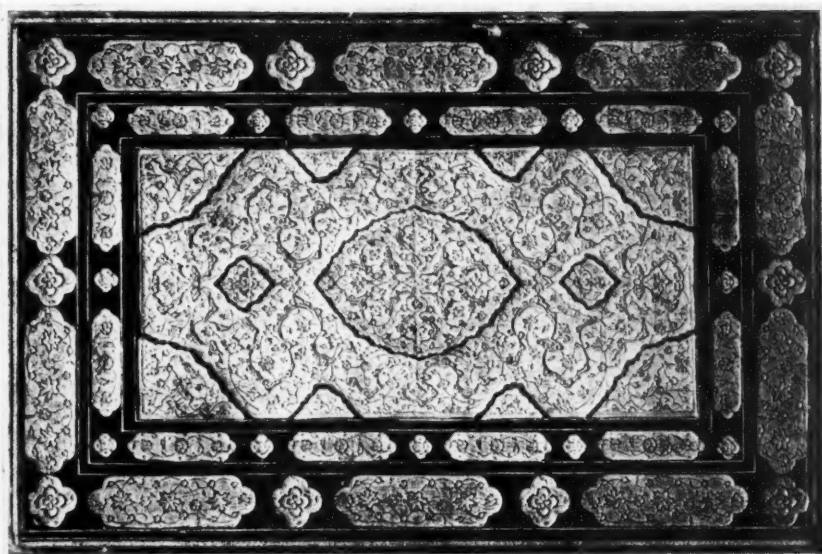
I do not attempt to describe the Persian carpets, which can only be referred to here as objects of admiration.

But the spectator was forced to ask himself how and why the dominant motifs of carpet design came to be so persistent. I thought I saw the ornamental Persian gender everywhere. A central flower bed contains a basin of water in which fish disport; daisies bedeck the surrounding lawn and small flowering shrubs live at its edge; then

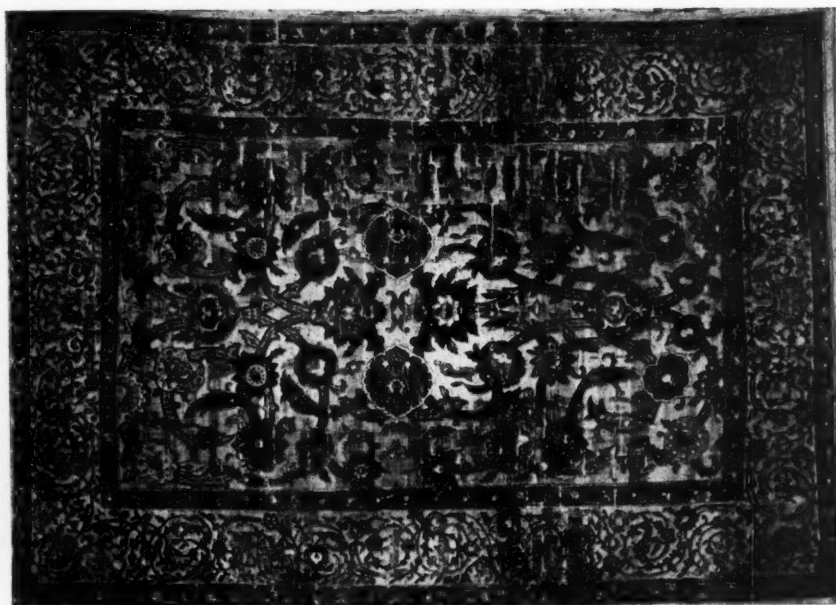


THE WINGED GOAT IN BRONZE TIPPED WITH GOLD, COMING FROM SUSA IN THE VTH CENTURY.

there are straight and winding paths, and the whole is enclosed by poplars and other tall trees at the feet of which little animals play and in whose branches birds sit. To some extent the hidden skeleton of the carpet determines or at least controls the design, but the elements of the garden and much of its color are there. The sym-



THE GARDEN-CARPET DESIGN WILL BE NOTED IN THIS BOOK
BINDING, WITH ITS RELIEF STAMPED IN GOLD.



SILK-KNOTTED PILE CARPET, GIVEN TO THE DOGE OF VENICE BY
SHAH ABBAS, XVIIITH CENTURY.

ART AND ARCHAEOLOGY

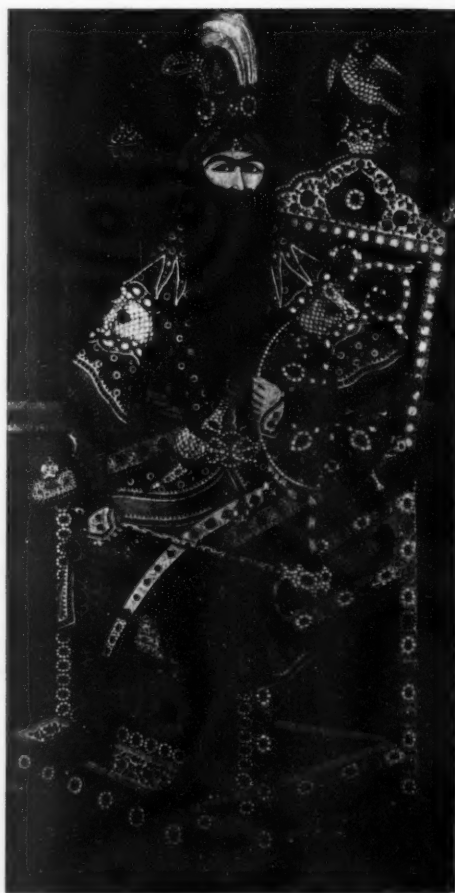


AN EXAMPLE SHOWING ARRANGEMENT OF STAR AND CROSS TILES.

metry is perfect and is seen in plan or at any point of approach. Carpets, in our sense, cover the floor, but the Persians built them into the floor, so to speak, by means of mosaic pavements upon which softly shod pedestrians would walk. A further development was the hanging carpet which from its vertical position was often architectural rather than mainly botanical. Here an archway invites the beholder to pass under it upon a flower decked lawn on which stands a floral vase, or a *mihrab* on a prayer carpet calls the faithful to make obeisance towards Mecca. And it may be mentioned that these carpet designs in all their features reappear on the portals and walls of mosques in mosaic faience, one of the most marvellous achievements of the Persian artists. Later, they were stamped in gold on the covers of books.

This brings me to the Persian tile-work which deserves, but cannot receive, an article to itself. The exhibition had many examples. The plain hexagonal turquoise tile covers large

surfaces. Raised and countersunk painted tiles in blue and brown of the Seljuks are marvellous for their geometrical structure, resembling the earlier plain brickwork. At length come the mosaic faiences in which colored and glazed surfaces are cut up into the most intricate design and present a powerful and glorious display of color. The *mihrabs* at the exhibition made in this way were much admired. Further there were many fine wall-panels made



OIL PAINTING OF 'ALI SHAH, SIGNED BY GHUTAM ASAD, 1815 A. D.

ART AND ARCHAEOLOGY

of square painted tiles forming charming floral patterns. And lastly, the great portal of Musjid-i-Shah, though an imitation one-third the size of the original, gave a fine impression of what the Royal Mosque must be like. I happened to see the craftsmen at work on this and do not like to betray a secret unknown to most people who stood in admiration before the structure. It is enough to say that the difficulties were surmounted by ingenuity, indomitable patience and in the nick of time.

Lastly, paintings must at least be mentioned. The Moslems, it is known, were for long averse from representation of living creatures; but the Christians following classic tradition had no such scruples. At first Byzantine Christians or their Muslim descendants practiced drawing and painting for both religious and secular purposes. The Indian fables of Bidpai were early and favorite themes. The early technique was powerful and fine; illustrated manuscripts were displayed over which the public bent in rapture. But the de-

veloped art of the miniature-painter coupled with that of the calligraphist is nothing short of marvellous. In it there are a dozen separate themes: the topical incident—myth, legend or history, the romance of love, the terror of war, the danger of the chase, the quiet colloquy of the poet or the philosopher. The colors alone demand specialist study; costume, arms, architecture, gardens, flowers and animals likewise. The great rulers come and go; their portraits are immortalized for us with a fineness that has never been equalled. And over many pages flows the delicate, if tantalizing, Persian script alive with musical movement and rich in spiritual and poetic content.

It is of interest to add that the exhibits were collected from twenty-five countries and loaned by nearly five hundred persons and institutions. Though described as Persian the exhibit was truly entitled to the name International; for all nations aided in doing honor to a people whose art has earned universal homage.

WHISTLER'S SOPHISTRIES

(Concluded from Page 58)

spent many long hours of labor, polishing and repolishing his saucy epigrams with the most meticulous care. And, as Henry James said of George Sand, that "she never allowed facts to make her uncomfortable", so we can say of Whistler that he was not incommoded by his attachment to justice and fair play.

The contention that none but an artist can be a competent critic has been accepted by many of Whistler's disciples. They ignore the valuable contributions to the literature of art made by such writers as Taine, Hazlitt, Armstrong, Pater, Berenson, Gonse,

Mantz, and a score of other critics and historians of art in France, England, Germany, Italy and America.

There is in the monumental life of Whistler by Mr. and Mrs. Pennell a mysterious passage relating to his voyage to Chile in 1866. On the return voyage he had an encounter with a Haytian personage who figures in the story as the Marquis of Marmalade, whom he maltreated, and when he returned to London and stepped from the train, "somebody got a thrashing". It is all very vague. We are not told who it was that got a thrashing. We wonder.



Courtesy of Professor T. L. Shear.

VIEW OF STREET THROUGH THE AGORA, FROM THE SOUTHEAST.

NOTES AND COMMENTS

THE AMERICAN EXCAVATIONS IN ATHENS (Special Correspondence of ART AND ARCHAEOLOGY)

Athens, August 6.

It has been my privilege during the past few days to inspect carefully the excavations in Athens being carried on by Professor T. Leslie Shear of Princeton on behalf of the American School of Classical Studies, and to see in detail the admirably complete and "fool-proof" system of checking, indexing and systematizing every stage of the proceedings. Professor Shear himself took me throughout the excavations, which when the season closed today covered an area equal to about half a city block.

The results of the season's work have been highly satisfactory in every respect, and strike a high mark of competence and skilful administration. Before the work was commenced, it was hoped that the spade would turn up some important topographical information which would give the excavators a point of departure, possibly confirm the statements made by that indefatigable guide of ancient times, Pausanias, and enable present-day scholars so to direct next season's work as to secure tangible results. This hope has been exceeded. Professor Shear began his dig on the 25th of May where Dörpfeld stopped years ago, and within a few feet of the surface encountered the foundations

of what appears beyond doubt the Stoa Basileios. No sooner was the identity of this structure well established than the point of departure was realized and the success of the work assured, so far as the excavations themselves are concerned. There remained, however, one other thing almost as vital as the actual digging. That was a means of collating and filing all available information about every object discovered, and doing so in such accurate, concise and permanent a form as to enable any investigator at any time to find exactly what he sought. With the exception of one or two previous studies this has never been done so thoroughly, and too much praise can hardly be given Professor and Mrs. Shear for the pains they have taken to make everything instantly and completely available.

The system is simple, though appearing intricate. As each object of whatever sort is brought in from the excavation, it is cleaned in the hydrochloric acid bath if necessary. All the notes regarding it, its measurements, and all other essential details are immediately recorded. Then it is photographed in miniature. Large index cards about 8 x 5 inches in size, of white, buff, red and blue, are employed. The photographs are pasted at the left side, top. The index tabs are at the left end, centre and right end respectively. The colors and the tab arrangement give the filing experts twelve ways of differentiating the categories of the objects. Each card bears the number given its object.

165 - I 26



Place Section E 2/9 at 2.00
n.b.ref. p. 228
Date June 11, 1931
Size H. 0.43; W. 0.165; T. 0.135
LN 0.05

Description : FRAGMENT WITH CURVING FACE : PENTELIC

All edges broken, but the top of the inscription is apparently preserved, since its surface is smoothly finished, whereas a band above and below it is left slightly rough.

Inscribed

-PIA
PAT
EON
Y
I

271 - S 65



Place Section A 6/IA at 1.30
n.b.ref. p. 108
Date June 16, 1931
Size H. 0.30; W. 0.175

Description : FEMALE FIGURE : PENTELIC

Head, arms and legs below the knees missing;
Right shoulder, breasts and right side damaged

Clothed in a thin chiton, with a himation wrapped round the lower part of the body and drawn up from the back over the left shoulder

Photographs by A. S. Riggs.

SPECIMEN CARDS OF FILING SYSTEM, AGORA EXCAVATIONS, ATHENS.

ART AND ARCHAEOLOGY

If that number is on the tab at the left end, it means the object is Greek; if the number is typed in red, it means that the object bears some sort of inscription. In the case of pottery, if the number is underlined, it means that the card refers to a complete object; but if the number is not underlined, the reference is to a shard or fragment. In general, tabs at the left mean Greek material; those at the right, Roman; the ones in the centre, unclassified.

A round paper tag, metal-bound, is given a corresponding number and tied directly to the object, which is then filed in a compartment of a special filing cabinet devoted to nothing but materials of that particular sort, or perhaps even to that one object only. The index card goes into its right place in a huge sectional file. As a result of this completeness, several checks are kept upon each thing discovered, the objects themselves cannot get lost, and every scrap of information is at hand instantly. A century hence a visiting scholar could write the story of this "dig" with perfect authority because of this; and, were he dissatisfied with the typed data and pictures, could immediately check his facts against the objects themselves. The improvement this registers over the methods previously employed is one of such importance that every scholar will breathe a prayer of thanks for such thoroughness and foresight, as objects discovered by excavators have the "cussedness of inanimate things" and strangely get lost, mixed up or otherwise become useless for the purposes of scientific research.

Photographs show specimen cards from the index and one of the compartmented drawers of the specimen cabinets, in this case devoted to small lamps.

In the account which follows these brief notes, Professor Shear tells himself in summary fashion what the

season's work has accomplished. Readers of *ART AND ARCHAEOLOGY* are to be congratulated that he could be persuaded to prepare this statement for them in the midst of closing up his great work.

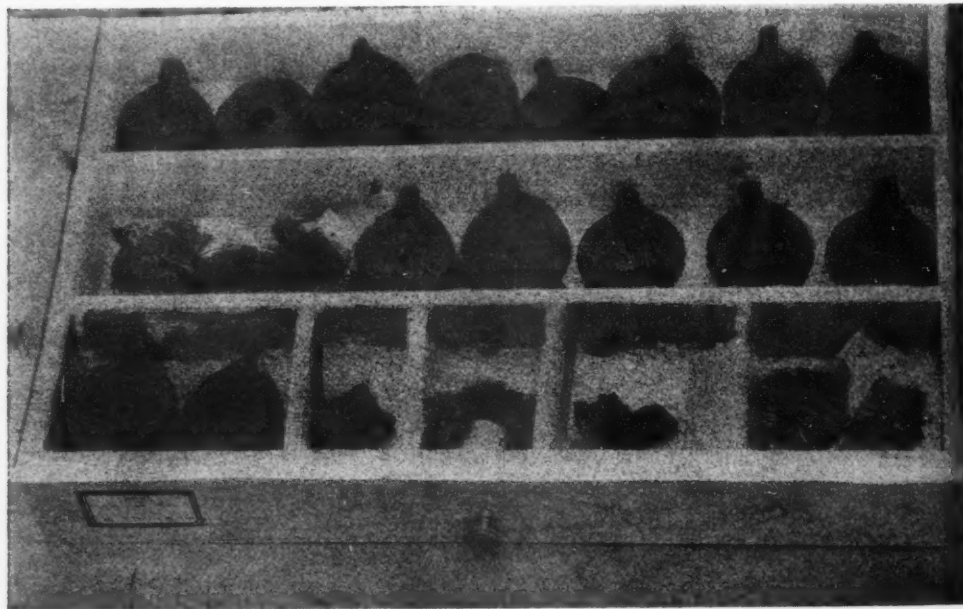
ARTHUR STANLEY RIGGS.

THE AGORA EXCAVATIONS

By T. LESLIE SHEAR

The long-cherished project for the excavation of the Agora of Athens began to be realized this Spring with the start of excavations in two areas of the site. The two blocks selected for the beginning of work are adjacent to the area previously excavated by Professor Wilhelm Dörpfeld and by the Greek Archaeological Society. One of the blocks lies under the hill of the "Theseum" to the north of the former excavations, and the other is situated directly to the east. Each of the blocks comprises about 1200 square metres of land and the two were occupied by fifteen houses. After protracted negotiations between the representatives of the American School of Classical Studies, supported by the officials of the Greek Government, and the owners of the property, the houses came into the possession of the School and demolition was begun April 20. After the houses had been removed and the cellars cleared the archaeological excavation of the site started May 25.

The immediate aim of the excavation in these two areas was to find some topographical indications for the guidance of future work. This aim has been amply fulfilled, as will be seen from the following brief account of the results of the first campaign. The average deposit of earth was found to be about ten feet deep and the two areas were cleared in ten weeks with the



COMPARTMENT DRAWER OF SPECIMEN FILING-CABINET.

Photograph by A. S. Riggs.

ART AND ARCHAEOLOGY

use of an average of 100 workmen engaged in the actual excavation.

In the northern area the foundations of a large building have been uncovered. The south end of this building almost exactly coincides with the southern limit of the area and it extends through the entire area to the north until it reaches the cut for the track-bed of the Athens-Piraeus electric railroad. The records of the excavation made here for the railroad show that these walls passed through the cut. It is known, therefore, that the building extended north and south for a distance of some fifty metres. How much farther it may extend to the north can not now be determined as the land which lies north of the railroad is not included in the archaeological area. Trials will be made there in the future in search of the north end of the building. The width of the foundations is eleven metres. The west wall of the building is constructed close to the rocky hill of the "Theseum," which is faced by a retaining wall. On the east were two rows of columns of which only the foundations remain. The date of the building has been tentatively fixed within rather wide limits. Immediately beneath the foundations is a layer of stone and marble chips and white clay in which were found objects dating from the Vth century B.C. Below this was a burned stratum which contained sherds of pottery of the VIth and the beginning of the Vth century. In the earth in front of the step the objects were from the latter part of the Vth century. It therefore seems that an earlier building on this site was burned at the time of the Persian invasion, and that the present structure dates from the latter part of the Vth century. Several fine cornice-blocks of the Doric order, which are evidently from the building, belong also to this date. Remains of brilliant colors—blue, red and green—are preserved on the leaf and palmette decorations of these blocks.

The identification of this building is of the greatest importance for the topography of the district. The dimensions of the foundations point to a long and narrow building, evidently a large stoa. It lies just under the "Theseum" hill at the entrance to the Agora. Pausanias states that on the right as one enters the Agora is the Stoa Basileios—the Royal Stoa—where the Archon Basileus, the chief magistrate of the city, had his office. It is quite certain that the building which has been uncovered is this stoa.

The southern area of the excavations lies southeast of the site just described. It, too, has yielded valuable topographical evidence. On the west side a narrow building has been partially cleared. It faces towards the east, with steps and stylobate made of Hymettus marble. The base of one Ionic column has been found *in situ*. On the south this building passes out of the area of excavation for the present season so that its dimensions are not known, but its narrow width again suggests a stoa, and Pausanias places the Stoa of Zeus Eleutherios near the Royal Stoa. On the east side of the area a long rectangular building is situated which has the same orientation as the structure on the west, and northeast of this is a small building, 8.77 metres long, which is constructed of large marble blocks admirably fitted and finished. This building faces to the west. Close by was lying a large marble base with beautiful mouldings along its top and bottom. It is possible that the building was a base for a group of statues.

Between the buildings on the east and the west of the area is a broad open way that presumably was the street through the Agora. Through the centre of this

passes a large water-channel the side walls of which are constructed of polygonal masonry. It is covered by very heavy stone slabs. In some places these slabs have been removed and later replaced with marble stelae, some of which have inscriptions cut on them. At the north end of the excavation of the channel a colossal statue of the Emperor Hadrian had been thrown down head first and forced into the breach in the walls. The statue will be described later with the other pieces of sculpture but it is mentioned here because of its topographical importance. Pausanias states that a statue of Hadrian stood by the Zeus Stoa. As the statue which has been found is too large and heavy to have been transported far in later times it is probably lying close to the place where it was originally erected. This provides further evidence that the building on the west of the area is the stoa of Zeus.

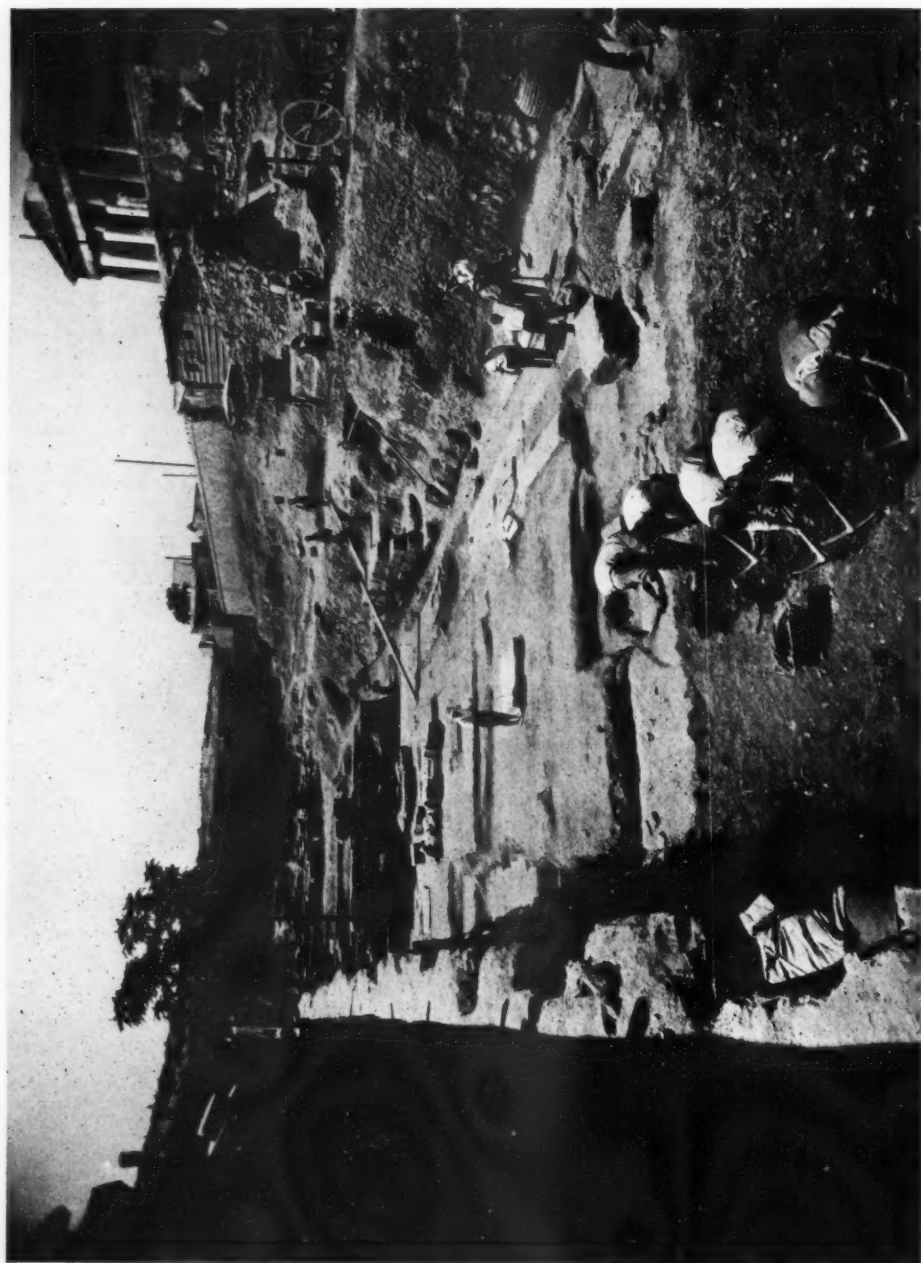
Thus the excavation of these two small areas has provided topographical evidence of the greatest importance, for the street by which Pausanias entered the Agora has been located, with the Royal Stoa at the entrance on the right and then farther on the Stoa of Zeus and nearby the statue of Hadrian which Pausanias saw there. The obvious task for the future will be to follow this street both to the north and to the south.

Many objects of importance and interest have been found in the course of the work. A marble herm was found lying in front of the steps of the stoa on the west side of the southern area. The herm is crowned by a bearded head in the style of the Hermes of Alcamenes which was set up at the entrance of the Acropolis. It served as the support for an arm which holds a young child. The accompanying figure has not been discovered. It is similar to a herm in the Museo delle Terme at Rome which has been joined in restoration to a statue of Hermes in Madrid. The head of the newly discovered work is well preserved. It is a Roman copy of a Greek work of the Vth century B.C.

A statue of a woman was lying close to where the herm was found. It was broken in four large pieces which, however, fitted together. The head and right arm are missing. The drapery is elegantly handled. The long garment made of thin material is drawn tightly about the body by the right hand so that the left thigh seems to be nude, and a large fold of the cloak is held by the hand in front of the body. This particular motive, as well as the treatment of the drapery and the manner in which it is drawn across the thighs, is similar to the style of Timotheos as it is represented on the Amazons from Epidauros. The beauty of the work and the technique of its execution suggest a Greek original of the IVth century B.C.

Numerous smaller pieces of sculpture have been found in the course of the season. There is a fine male head, seen in profile—from a grave monument if one may judge from the sad and thoughtful expression in the eyes. A statuette of the Cnidian Aphrodite is a poor Roman copy after the famous original. There are several fragments from grave-stelae, and also one complete stela crowned by a large and graceful palmette. Traces of letters are visible on the face of the stela but the marble is badly worn and it is hardly possible that much of the inscription can ever be read. Three similar stelae can be seen in the roof of the water-channel, but it was not possible to extricate them during the present season.

Finally the large statue of Hadrian deserves a further description. Its size is so great that it is not possible to carry it without risk of injury through the water-



THE STOA BASILEIOS FROM THE NORTHEAST.

Courtesy of Professor T. L. Shear.

ART AND ARCHAEOLOGY

channel in which it is lodged. It lies, moreover, beneath a neighboring house so that excavation can not be made from above until the house is vacated. The statue must, therefore, remain in its present resting place until next season when it can be safely moved after the clearance of the earth above it. The head, one arm and lower legs are missing but the body is in a good state of preservation. The Emperor is clad in armor of which the breastplate is richly decorated with symbolical figures in high relief. In the front is a figure of Athena with a winged Victory on either side of her. On the right of Athena is a small serpent and on her left an owl is sitting. Athena is standing on the back of the wolf of Rome which is suckling the twins, Romulus and Remus. The belt is ornamented with seven medallions which have relief representations of the head of Zeus Ammon, of eagles, of the head of Apollo and of elephants. Although the head of the statue is missing the symbolism of the decorations points to an emperor who was associated with the Athenians. The excellence of the workmanship suggests a date at the beginning of the II^d century A.D. Moreover, in the excavations of Olympia a statue of Hadrian was found which has somewhat similar decorations on the breastplate. It is, therefore, quite certain that the new statue is a statue of Hadrian and that it is the statue of the Emperor seen here by Pausanias.

Much pottery has been found in the course of the excavations. Where pits have been dug to a depth of from 5 to 7 metres, geometric ware always appears at the bottom. Then at various upper strata are lying Protocorinthian, Corinthian and early Attic pieces. Two fine cylices are worthy of special mention. One of these is a red-figured vase in the style of Douris. The interior is decorated with the figure of a youth who wears a helmet and holds a spear in the left hand while with the right he pours a libation. On the exterior of the vase are represented two groups of four figures of men and women, standing and sitting in various poses. In technique and style this is an admirable example of red-figured vase painting. The other vase is a white-ground cylix of the style of Sotades. On the interior is represented a standing figure clad in a long purple cloak. He is playing a lyre and on the ground by his side a rabbit is sitting. The discovery of these examples of the best type of Greek pottery is an encouraging indication that beautiful pottery may be expected to be found in the area of the Agora at the deeper levels.

The catalogue of other objects secured from the excavations is a long one. It includes many inscriptions, some of which are decrees inscribed on large stelae. Many of the inscriptions are fragmentary and will require long study for their interpretation. There is also a large number of lamps which date from all periods of the occupation of the site. Conspicuous among them is a large Roman lamp which has twelve nozzles for the wicks. From all periods, too, come the thousands of bronze coins which have been found, and the cleaning of which by electrolysis is rapidly progressing. Other small finds include terracotta figurines, stone implements, pieces of obsidian, bronze arrow-heads, lead weights and similar heterogeneous objects which are picked up in the course of all excavations.

This brief survey of the season's work shows that the excavation of two small areas of the Agora has produced most successful results. The establishment of the topography of the region is of the utmost importance and the objects which have been found are of much artistic and archaeological interest.

Athens, August 6, 1931

VERONESE'S "FACILITY"

Of late many reputations have fallen, as experts have been proven wrong in their attributions of paintings and sculptures. The Dossena forgeries are still a very live case in point, besides which a number of paintings have acquired new importance as evidence that no expert is at all times infallible.

One of the most interesting statements in recent years, however, does not concern authenticity but method. Veronese has for long been considered one of the world's most rapid and spontaneous painters. Indeed, his facility and swiftness of work developed—quite gratuitously—through the years into a veritable legend. Probably the great Italian never would have been found out but for the X-ray. In Vol. III, 1st part, of the *Metropolitan Museum Studies*, Mr. Allen Burroughs gives in detail the results of his examination of Veronese's *Mars and Venus*. The penetrating Roentgen rays revealed an amazing amount of revision and overpainting before Veronese attained his final exquisite result. In the original sketch the little Cupid did not appear at all; and in the picture as the eye sees it, the splendid figure of the goddess reveals none of the successive changes of both idea and form which the X-rays disclose caused the painter much thoughtful study and revision. Originally half-draped, Venus appears in the completed work nude. Her head is erect instead of held to the right; her left hand and leg, her shoulders, etc., all appear in the finished canvas as more symmetrical and better conceived than in any of the preliminary stages of the work. While in one sense it is disappointing to learn that a man of Veronese's genius could not produce finished painting *a premier coup*, it is encouraging to lesser painters to know that so noted a master felt the need for studious revision.

But what—if some impish scientist could turn the trick—should we discover if the X-rays could be set at their devastating revelations on the minds of the makers of "expertises"?

NEW YORK UNIVERSITY WINS BEAUX-ARTS MEDAL

Dean E. R. Bossange, of the Department of Fine Arts, New York University, has been notified by Secretary Frank C. Farley of the Groupe Américain of the Société des Architectes Diplômés par le Gouvernement Français, that at the meeting of the Committee of the Society held May 20, 1931, the University Medal for the work submitted in the competitions of the Beaux-Arts Institute of Design during the past year was unanimously awarded to New York University. In 1928 Horace Driver of New York University was awarded the medal (Prix d'Émulation and cash prize) for having received the greatest number of values in the Beaux-Arts competition.

BOOK CRITIQUES

Das Ptolemäer Geld. By Walther Giesecke. Pp. 98. 4 plates. B. G. Teubner, Leipzig and Berlin, 1930. Bound, Marks 10; unbound, Marks 12.

In this interesting little volume Dr. Giesecke, with accustomed boldness, enters the highly controversial field of numismatic metrology and the comparative exchange value of metals and coins in Egypt under the Ptolemies and the Romans. He makes the laudable attempt to bridge the existing gulf between strictly numismatic material and knowledge on the one hand, and the data collected by students of Egyptian ostraca and papyri on the other. Dr. Giesecke's method is to give a very summary catalogue of the various types and denominations employed under each reign, accompanied by a brief discussion of their dates and attributions, and a statement—sometimes unsupported by real evidence—of his own conclusions as to the exchange values of metals and denominations obtaining at that particular time.

Briefly stated, the work is far from final, and one which must be used with utmost caution. This is partly due to the insufficient handling of the available material but especially to certain preconceived ideas of the author himself, and to his often uncritical adoption of the datings and arrangements of the numismatic material in Svoronos' great work on the coinages of the Ptolemies. For instance, Dr. Giesecke has largely followed Svoronos' datings (partially incorrect) but not all of his arrangements of the important issues of Ptolemy I; he has failed to take sufficient cognizance of Dr. Schubart's valuable discussion (*Zeitschrift für Numismatik*, XXXIII, 1921) of certain papyri, and their bearing on the coins of the period; he has failed to adopt Dr. Regling's necessary corrections (later accepted by Svoronos himself) in the arrangement of the tetradrachm issues of Ptolemy XIII and Cleopatra VII, etc., etc. Obviously, metrological conclusions based upon erroneous datings or arrangements of the basic material are therefore open to grave doubts.

The necessary briefness of such a review as the present one, if it is to serve its purpose as an indication to prospective users of Dr. Giesecke's work, unfortunately is bound to lay undue emphasis upon the errors while it

admittedly hardly does justice to what is otherwise an exceedingly interesting and stimulating study.

E. T. NEWELL.

A Catalogue of the Greek Vases in the Royal Ontario Museum of Archaeology, Toronto. By David M. Robinson and the late Cornelia G. Harcum. Edited, with additions, and an appendix of recently acquired vases by J. H. Iliffe. Vol. I; pp. viii, 284, 318 figures in the text. Vol. II: 108 plates. The University of Toronto Press, Toronto. 1930. \$10.00.

In North America there are not many collections of Greek pottery more important than that at Toronto in the Royal Ontario Museum of Archaeology. It is not remarkably rich in Attic red-figure, though including several fine examples of this; but it is a very interesting whole, displaying a great variety of wares represented by specimens mostly notable and often choice. This exemplary catalogue of an instructive collection will be a great boon to students. One can pay to it the highest compliment such a book can earn, in saying that the admirable illustrations will not be prized more highly than the text. The main commentary is the work of Professor Robinson assisted by the late Miss Harcum, whose death was a grievous loss to scholarship, with some additions by the editor, Professor Iliffe, who has also contributed a section treating new acquisitions. The collaborators are to be praised especially for their mastery of the newest knowledge, their searching scrutiny of the vases (sometimes indeed almost excessive), and their awareness of the needs of the specialists who will chiefly use the book (shown particularly in the attention given to vases in other collections which are significantly related to Toronto specimens). The reviewer has noticed only one oversight, in a characterization of the "Affecter", whose style is surely not Ionian but the excess and self-caricature of Atticism. The value of this catalogue is greatly enhanced by the numerous line-drawings supplementing the half-tone plates. The latter are very good on the whole, though in a few cases the photography could have been improved by the use of a stronger filter.

H. R. W. SMITH.

ART AND ARCHAEOLOGY

Mesopotamian Origins: the Basic Populations of the Near East. By Ephraim A. Speiser. Pp. xiii-198. No illustrations. University of Pennsylvania Press, Philadelphia. 1930. \$3.

In the present work, Dr. Speiser has tried to bring together all the available data bearing on the earliest settlers in Mesopotamia. He reaches the conclusion that the earliest civilization in Mesopotamia and especially in what was known later as Sumer, was the product of the first Æneolithic group responsible for the remains of Susa I. The carriers of that civilization were the Proto-Elamites or related tribes which have left numerous remains further north, in the regions east of the Tigris. In Sumer, their center was in the district of Eridu and Ur. Towards the end of the fourth millennium, they disappeared and the Sumerians replaced them, while the second town of Susa was built upon the ruins of the first. Another invasion took place from the northwest which occupied Akkad, and at that time the Semites appeared.

Related to the Elamites and often mentioned in the inscriptions are the Lullu and Guti (Kurds), the Kassites and Hurrians, Mitanni and Proto-Hittites or Hattites. This same race extended over Asia Minor and perhaps over the islands of the Mediterranean. Their center was somewhere in the North and hence they are often called Caucasians, but not in the sense of the Indo-Europeans as is often thought. Dr. Speiser suggests the name of Japhetites, in the same sense. The arrival of the Indo-Europeans in Asia Minor occurred early in the third millennium with the Hittites proper and the Armenians. What had been considered as evidence of the presence of Indo-Europeans immediately north of Sumer among the Guti, is disproved conclusively by Dr. Speiser. From that time on the civilization of Mesopotamia, which at the beginning had been Japhetite, underwent constant pressure from the south by the Semites and from the north by the Indo-Europeans.

Dr. Speiser has avoided one of the most serious dangers that beset the worker in this line of research, viz., subjectivism and exaggeration. Too many find in the texts and records what they would like to find there; too many start with a theory to which they endeavor to adapt the evidence. It is a very pleasing feature of the work of Dr. Speiser to find subjectivism completely eliminated. More than any other scholar he has taken special pains not to draw conclusions or advance probabilities until he

has gone around all the evidence—philology, archaeology and even anthropology. It would be impossible to do justice to the author in such a short review. His work seems to us the best synthesis that has ever been published on the subject, and we strongly recommend it to the readers of ART AND ARCHAEOLOGY. Dr. Speiser is a real scholar, and we compliment him on his achievement.

R. BUTIN, S. M.

Corinth. Volume V. The Roman Villa. By T. Leslie Shear. Portfolio: 32 in. x 26 in. Pp. 26. 12 plates, 10 in color. 7 figures. Harvard University Press, Cambridge, Mass. 1930. \$10 net.

This fifth of the twelve volumes in process of publication by the American School of Classical Studies at Athens easily takes rank as the most beautiful example of bookmaking in the annals of archaeology. Designed as a memorial to his late wife and co-worker, Nora Jenkins Shear, by Professor Shear, the great portfolio constitutes a notable monument of which any archaeologist might be proud. The elaborate plates in both colors and half-tone, the lavish margins, the imposing letterpress, give the work a sumptuousness most appropriate as the setting for the splendid villa it describes. The work was printed in Germany, and to the lover of fine and accurate color reproductions nothing more delightful can be imagined than these mosaics which convey tactile values quite as convincing as their satisfying sense of the often exceedingly subtle nuances of color in the originals. The price at which the work may be purchased calls for equal commendation, and is due to the generous support of a Foundation which realizes the value of such a reference medium to the scholar and his general inability to purchase it at all if priced commercially.

For years the American School has been excavating at Corinth. Among other scholars, Professor Shear has much to his credit there. In this study of a Roman country house which he dates in the third or second century, B. C., and considers the probable successor of a Greek villa destroyed, along with all the rest of Corinth, by Mummius in B. C. 164, Professor Shear develops clearly the values of objects elsewhere regarded as of secondary importance. Unfortunately, Greek painting has apparently been wholly lost, save for vase-painting, so mosaics such as these carry not only their own

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special interest of design and color, but the particular value of giving us no little light upon the style and principles of painting as an art in those centuries otherwise so uncommunicative in this regard. Professor Shear's discussion of his material is scholarly and elaborate. He relates the mosaics to the school of the IVth century Sicyon painter, Pausias. Among the representations given, besides geometric designs are Europa and the bull, Dionysius, a shepherd lad, a goat, and three oxen, all distinguished for variety of color and skilled delineation.

ARTHUR STANLEY RIGGS.

Corinth: Part I. Acrocorinth. Pp. xiv-74. 8 plates. 60 text-figures. Harvard University Press, Cambridge, Mass. 1930.

The excavations of the American School on Acrocorinth were productive of interesting results. The publication is well illustrated with photographs and plans and is representative of the best scientific traditions. Professor Blegen, with that high order of workmanship which archaeologists have learned to expect of him, describes the excavations on the summit, which had been occupied since early Greek times when Geometric pottery held sway. Slight remains of seven structures, two of which were Greek, were detected. A noteworthy feature of the construction of the fifth century temple of Aphrodite was a medial anathyrosis, which was peculiar to Acrocorinth; it permitted the fastening of each block at both ends.

Stillwell's determination of the structural history of Upper Peirene is a most important result of the excavations. Very interesting is the discovery of a Greek vault dating from the time of Antigonos Gonatas. It is difficult to accept the dating of the collapse of the roof for the evidence, as stated on p. 38, seems to indicate a confusion of strata which would permit no estimation of date. The inscriptions of Upper Peirene are now adequately published. Broneer argues, from the religious formula employed in these inscriptions, that the spring was regarded as a shrine. The note on p. 60 requires correction. The omission of the article with Τριβόλιον does not indicate that that word was a proper name. The βενεφι Κεῖςπιος Τριβόλιον was a soldier detailed to a tribune in the Roman army (Pauly-Wissowa-Kroll, *Realencyc.* III, 271-272). Omission of the article was usual in the Greek

form of the title (See the Indices to *I. G. R. R.* and the inscriptions from Dura).

Bellinger ably describes the coins and argues strongly that there were three types of bronze coinage to correspond with three stages of the career of Antigonos Gonatas.

JOHN DAY.

Venice and Its Art. By H. H. Powers. Pp. xi; 382. 107 illustrations. The Macmillan Company. New York. 1930. \$4.

Dr. Powers has done excellent work in this volume, for he has seen both his city and his art with so cool an eye and so well thought-out a plan as to give the book a value quite especially its own. Of art guidebooks and city guidebooks there are already too many, most of them badly done. The present volume avoids the faults of both, and may perhaps best be likened to the kindly docent who, having an appreciation of human nature as well as a comprehensive knowledge of his subject, leads the visitor to what is good, interprets it sympathetically, and leaves the dry rot of figures and other minutiae to be culled from other sources by whomsoever will. This is a sound book for the general traveler, and will greatly enhance his ability to see and to understand the city of the lagoons and its treasures.

ARTHUR STANLEY RIGGS.

SPLIT; A CITY IN AN APARTMENT

(Concluded from Page 71)

they came into the land. Peaceably they have tried to hold it, and dark as has been the history of the east coast of the Adriatic, that history has always been darkened by aggression from outside. All those attempts are reflected in the history of Split and now that Yugoslav unity has been achieved, we can only hope that peace will reign over this beautiful country and that the palace of Diocletian, built on the model of a camp, now a modern apartment house, visited by throngs of tourists, of workmen, and of residents, will continue to house a peaceful and prosperous population and remain long as a striking monument of ancient and mediaeval architecture.

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